

# American Art News

VOL. XVII. No. 24.

Entered as second class mail matter.  
N. Y. P. O. under Act of March 3, 1879.

NEW YORK, MARCH 22, 1919

TEN PAGES

SINGLE COPIES, 10 CENTS

## TOPPRICE FOR STUART WASH'N

A bust portrait of Washington by Gilbert Stuart of the Vaughan type, (right side of face) and 24x29 inches in measurement, painted in the United States not later than 1796, recently found in England and brought here, has, after inspection by representatives of the Metropolitan and other museums of the country, as well as by some leading collectors, been sold to Mr. Henry C. Frick and now hangs in his Fifth Ave. residence. As the work was firmly held at \$75,000 by its importers, it is safe to say that this presentment of the "Father of His Country" by the foremost of American Old Masters has brought the highest price ever paid for an American picture. The authenticity of the picture is unquestioned, and it comes from an old English collection, and is believed to have belonged to the Camperdown family. It has a greenish-gray curtain as part of the background, resembling that in the Gibbs-Channing portrait in the Metropolitan Museum.

The highest price ever paid for a Stuart bust portrait of Washington up to this recent sale, as exclusively announced in the AMERICAN ART NEWS Dec. 14 last, was something over \$40,000, given by a Western collector, a Mr. Cornell, now residing in Philadelphia, through the artist August Franzen and the dealer Mr. Howard Young, for the Rawle (Athenaeum type—left side of face). The picture had been owned by Mr. George S. Palmer of New London, Conn.

The nine Vaughan type of Stuart Washingtons known, all painted in 1795 and later, with their several distinctive appellations and present owners, are as follows:

Type	Owner
Vaughan	Thomas B. Clarke.
Bingham	Provid. R. I. collector.
Gibbs Channing	Metropolitan Museum.
Scott	Charles A. Munn.
Tucker	George L. Rives estate.
Howard	Willard Straight estate.
Morris	Morris estate, Baltimore.
Hanson	Herbert L. Pratt.
Camperdown	Henry C. Frick.

## MORGAN ART VALUATION SUIT

The suit of Mr. Thomas Cubitt, a London art dealer, against Mr. Thomas Brougham, also an art dealer in Southampton, England, for £155, the balance claimed as due for assisting in the valuation of pictures, books, and china for fire insurances in the Wall Hall and Grosvenor residences, in London, of the late Mr. J. Pierpont Morgan, the defendant claiming that he had paid the plaintiff £250 out of the £800 he received himself, "a just proportion," was recently concluded before Mr. Justice McCardle in London, after a long and interesting trial.

The Justice, in giving judgment, said his decision would not in any way affect the honor of either gentleman. They were both responsible and experienced men, and the human memory with them, as with other people, was fallible. He had to decide which of the two recollections was best about the points in dispute. He held that there was no arrangement made when plaintiff embarked on the work, and that plaintiff failed in his claim regarding the Grosvenor Square work. He, however, succeeded on the claim as to work at Wall Hall, for which his lordship allowed four guineas a day in respect of fifty-one days' work. Deducting what plaintiff had received—viz., £125—and allowing him a minor sum of £1 16s., the total amount of the judgment for plaintiff would be £91, with three-fifths of the costs.

A. P. Lucas recently sold one of his fine nudes to a New York collector.

## ANNUAL PORTRAIT SALON

The first annual Salon of representative current portraiture will be held at the Henry Reinhardt and Son Gallery, No. 565 Fifth Ave. (Windsor Arcade), and will open Easter Monday, April 21 next, to continue for a month. The portraits to be shown will be the representative work of a score or more of artists recognized as the leaders of their profession.

The plan of the Salon has been devised by a group of men of acknowledged standing in the art world, the executive committee of which group will be later announced.

The Salon has been organized as the first exhibition to be repeated annually in the above named Galleries, with the view of offering the public an opportunity of seeing the best examples of contemporary portraiture in the United States.

## A PEALE WASHINGTON SOLD

The full-length standing portrait of Washington by Charles Willson Peale has been sold, it is reported, for \$20,000 by P. W. French & Co. to Mr. J. Insley Blair, and the picture now hangs in his residence at Tuxedo Park.

## DAMROSCH WASHINGTON SOLD

The Stuart bust portrait of Washington (Athenaeum type) owned by the Damrosch family of this city has, it is reported, been sold to a friend of the family in Chicago for approximately \$35,000.



"THE LITTLE GREEN HAT"

Irving R. Wiles

Awarded the Isaac N. Maynard Prize at the Spring Academy.

## WHO IS THIS ARTIST?

Speculation is rife in Phila. art circles, following an allegation made by Lieut. Commander Henry Reuterdahl, naval artist, that a "prominent Phila. artist" had definitely placed himself on record as unwilling to do anything to help win the war.

This cryptic allusion was made by Commander Reuterdahl during a "gallery talk" at the Pa. Academy. He said this local artist had written a letter in which he asserted that he would do nothing to help win the great battle for democracy. Commander Reuterdahl refused to reveal the identity of the unpatriotic citizen.

## INDEPENDENT SHOW POSTPONED

The opening of the third annual exhibition of the Society of Independent Artists on the Waldorf-Astoria Hotel Roof has been postponed to Mar. 28.

## ORPEN TO PAINT WILSON

Sir William Orpen is to paint a portrait of President Wilson, and the President has consented to give the British artist sittings in Paris. The artist has been chosen by the British to paint a sitting of the Peace Conference.

## MEDAL FOR WILSON

An Associated Press cable from Paris says that the general council of the Department of the Seine has decided to have a medal struck in honor of President Wilson's visit to France.

On one side will be a profile portrait of Mr. Wilson and the other side will bear the inscription, "The Department of the Seine to President Wilson, Benefactor of Humanity." A popular edition of this medal will be struck for general distribution.

## THE SPRING ACADEMY

The ninety-fourth annual exhibition of the National Academy of Design, better known in and to the art world as "The Spring Academy," following the annual "Vernissage" and reception yesterday, will open to the public in the Fine Arts Galleries this morning, to remain open every weekday and evening and Sunday afternoons through April 21 next.

Last year the exhibition was called "A Wartime Academy," and the effect of the great conflict, then just entering upon its most desperate and what happily proved to be, its final stage, was plainly evident in the absence of representation on the part of many of the stronger painters, and, in a way, in the general quality of the exhibits, although, strangely enough, few were of war subjects.

But, paradoxical as it may appear, there were many more exhibits offered last year than this, and 370 pictures were accepted and hung as against only 231 now. But there were only 47 sculptures accepted and placed last year as against 53 now, so that the sculptors have evidently been busier than the painters. In 1917 there were 330 pictures accepted and hung and 44 sculptures placed.

## Smaller Display Makes for Quality

The comparatively small display this year has made for quality and the exhibition is far stronger and more attractive than was its wartime predecessor, while the Hanging Committee has done well, and with only one line to fill in the Vanderbilt Gallery (mirabile dictu), have presented this year's offerings most commendably. While there are no "star" works, and the showing of portraits and marines is less in quantity than usual, there are some excellent figure works and many admirable landscapes. The better known artists are characteristically represented, although too many of the stronger painters are not exemplified—notably Bellows, Henri, Cecilia Beaux, and others. But there is a leaven of virile brushwork from such able artists as Walter Griffin, Howard Russell Butler, Walter Ufer, Edmund Blumenschein, Robert Vonnoh, Eliot Clark, Hayley Lever, W. Merritt Post, Philip Hale, De Witt Lockman, Irving Wiles, Gardner Symons, E. W. Redfield, Leonard Ochtman, Childe Hassam, John Folinsbee, W. L. Lathrop, Robert Spencer, Charles Rosen, Chauncey F. Ryder, Leon Kroll, Reynolds Beal, Ernest Lawson, George M. Bruestle, Edward H. Potthast, Daniel Garber, De Witt Parshall, and others, so that a visit to the galleries is well worth while.

## Motifs too Much Repeated

The ART NEWS took occasion last year, in its first Academy review, to question the almost wearisome repetition of motifs on the part of so many of the stronger painters, and had hoped that the suggestion that a departure from the usual run of subjects might, in many cases, be advisable. It is regrettable to have to state, however, that with very few exceptions, notably Edward W. Redfield, who deservedly captured the first Altman prize of \$1,000, for his admirable "Old Mill," so soft and delicate in tone and color and his "In the Woods," a summer Idyll—strongly contrasted with his longtime broadly painted and virile, but at last tiresome winter "Center Bridge" landscapes, and Gardner Symons, who secured the second Altman prize of \$500, for his "Shimmering Tree Shadows," also softer in tone and color than usual with him, and with a new and tender poetic note—the other stronger painters again offer the same old deserts and Indians, the same chubby children playing in enchanted gardens, and the same old docks and harbors. Like the fishes in the old poem, "much delighted were they (by an admonition) but preferred the old way."

## The Prize Winners.

The prizes would seem to have been, on the whole, fairly well distributed, although there will be, of course, adverse criticism of the award of both the Altman prizes to artists of the same school and manner, and, as a rule, choice of subject as Redfield and Symons. But if the merit of their canvases, which won these prizes for them, are considered, this criticism should not lie. Other than the two Altman prizes noted above, were given as follows: The Thomas B. Clarke prize of \$300 to Jerome Myers for his "Evening" a thoroughly characteristic scene of poverty on the east side of N. Y., a group of poor women seated in dejected attitudes on low benches at dusk in a city park—a simply and well expressed "annal of the poor"; the first

(Continued on Page 2.)



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**THE SPRING ACADEMY**

(Continued from Page 1.)

Hallgarten prize to Robert Strong Woodward for his "Between the Setting Sun and Rising Moon" (a tender blue-toned poetic woodland interior, delicious in soft light and color); the second Hallgarten to Ercole Cartotto for his half-length seated "Portrait of Miss Marion Ryder" (a strong Holbein character portrayal); the third Hallgarten to Dines Carlsen for one of his admirably painted still lifes, "The Jade Bowl"; the Issac H. Mayward prize (for the best portrait) to Irving R. Wiles for his three-quarter length sympathetic standing presentment of his daughter, Miss Gladys Wiles, entitled, "The Little Green Hat" (reproduced in this issue), and the Saltus medal for merit to Malcolm Purcell for his "Louise." No prize was awarded for sculpture this year, although there were several exhibits well worthy of such recognition.

**Notable Pictures in South Gallery**

The outstanding oils in the South Gallery, as they seemed at the writer's first visit to the display are to mention them briefly, as follows: George W. Edwards' "River Road," Louis Ritman's "Interior," Felicia Howell's "Mender of Nets," Armin Hansen's "Trawlers—Monterey" (a splendid performance—a marine, rich and deep in color and full of the feeling and movement of the open sea on a breezy day), Henry R. Poore's "Portrait of Mrs. J. L. Tweddel," Irving R. Wiles' "Little Green Hat" (above mentioned), De Witt Parshall's "Grand Canyon," S. Lascari's "Hilda Cristina" (strong, but now old, from dealers' galleries), standing full-length Holbein portrait, Adolphe Borie's figure work "On the Porch," Edward C. Volkert's "A Quiet Hour" (a splendid cattle piece), Charles Rosen's "Hills and River" (one of his strongest winter landscapes, with delicious light), Colin C. Cooper's "Chatham Square, N. Y.," a strong typical city scene), Lydia F. Emmet's fine group "Friends," Frank V. Dumond's "Fairy Tale," Leopold Seiffert's "Portrait of Gen. Thayer," Reynolds Beal's "Absecom Inlet," Frederick J. Waugh's "Wild Surf" (well named and, as usual, a

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virile marine and coast scene), John Folinsbee's "Along the Shepaug" (beautiful in color and tender in sentiment), Victor Hecht's two half life-size, half-length, sympathetic portraits of girls, "Minnie" and "Agnes," Eliot Clark's "Hillside and Valley," Raymond Neilson's "Blue Kimono," Olaf Olson's "Market Scene," Jane Peterson's "Blue Boat" and De Witt Lockman's "Portrait of Mrs. H. B. O." (this, a stunning performance—a three-quarter length seated presentment of a young woman in a décolleté gown of old gold, striking in expression, drawn with crisp precision and with truthful and unusually skillful rendering of textures).

**The Center Gallery**

In the Center Gallery the works which most appeal are F. S. Church's "The Heron," a departure from his usual motifs—and delightful in soft yellow tone and color and the feeling of solitude; George H. Smillie's "Marblehead Shore" (an old-time beautiful work—the veteran artist probably never dreamed he would live to put an aeroplane in his picture); Howard Russell Butler's diaphanous "Lifting Fog," Luis Mora's "Rosemary" (an attractive picture of a baby), Emma L. Cooper's "Lane in Egartown," Glenn Newell's "Toil and Rest" (one of his best cattle pieces—large and broadly painted, and full of the country feeling), W. L. Lathrop's "Old Lime Kiln," Joseph Boston's fine and largely conceived "Moonlight—Lake Placid," Camelia Whithurst's Zorn-like "Summer," H. Dudley Murphy's "The Wind," Edward H. Potthast's "Lively Sea" (a typical virile, rich-colored, full-aired beach scene with figures), George M. Brustle's "Hush of Winter" (clear-aired and full of feeling), W. Merritt Post's "Evening—Morris Hills," G. L. Nelson's "Child's Supper" (an attractive, well painted figure work), Hobart Nichols' "March Day," Carlton T. Chapman's typical marine with shipping, "Outward Bound," William H. Howe's "Morning—Conn. Valley," William S. Robinson's "October," Walter Griffin's "Old Sluiceway" (brilliant in color), J. Francis Murphy's "Valley Farm" and Louis Kronberg's "Mending Ballet Skirts," R. W. Van Boskerck's "Caugatuck River" (his best example in a long time), and Alfred Jansson's "Chinese Vase."

**In the Vanderbilt Gallery**

It is indeed an innovation and refreshing to find this fine, large gallery not overcrowded as often in former years, and with only one line of pictures. The place of honor—the center of the north wall is given to Daniel Garber's large and characteristically colored landscape, "The Hawk's Nest" (a canvas almost too chromatic in color but delicate and refined in feeling), which is flanked by two typical examples of Child Hassam—one entitled "October—New England," an outdoor with figures recalling May rather than October, in color and atmosphere. There is a charming figure work by Philip Hale, "A Spanish Lady"; an equally good large two figure work by August Franzen, "Congratulations"; a strong winter landscape by Guy Wiggins, "Valley—Snow and Distant Hills"; a striking half-length portrait of Howard Giles, the artist, by Leon Kroll (to the writer the best portrait, save De Witt Lockman's—shown); a winter landscape by A. T. Van Laer; a truthful virile three-quarter length standing presentment of "Mr. Kingsley Ballou," by Demetrius Tryfyllis; a moonlight landscape by Robert Nisbet (as good as usual), a large composition, an interior with figures, "The Kneisel Quartet," ambitious and fairly successful by Christine Herter, and a stirring western cattle scene, "The Wyoming Round-Up," by that sterling painter of the West, Carl Rungius.

One finds worthy of especial note also in this gallery, W. T. Smedley's admirable "Portrait of Mrs. John J. Raskob," W. Granville Smith's diaphanous and tender colored

"Summer Night," Emil Carlsen's "Open Sea" (as fresh in its blues and stirring in its sense of ocean as ever), a tender feeling little nocturne by Charles Vezin, a striking fresh colored study of ungainly "Pelicans," by Jessie A. Botke, a three-quarter length standing beautifully colored young woman with appropriate national coloring in costume and accessories by Harry Watrous entitled "Italia"; a winter woodland landscape by John F. Carlson (joyous in color and feeling), a largely conceived broadly and freely painted landscape, "Equinox Mountain," by Chauncey F. Ryder, a most unusual forceful marine, full of action in the manner of Albert P. Ryder; "An Incident in the English Channel," by Max Bohm; one of Albert F. Groll's New Mexican deserts (as strong and fine in color as ever); a large joyous outdoors with figures by Walter Ufer, "Indian Corn—Taos"; a typical interior with figures, "Chatting," by Francis J. Jones; a lovely little "Sunny Day—Venice," full of color, by Grace Fletcher; a large strong landscape by Paul King, "The Lily Pond"; a good standing full-length portrait of a girl by Henry Rittenberg, "Caroline Augusta," and a large and feeling outdoors by W. A. Coffin, "Solitude."

A note must also be made of Cullen Yates' autumn landscape painted at the Delaware Water Gap beautiful and rich in color and through which the wind blows with refreshment and healing.

The sculptures and the pictures in the Academy Room must await notice next week.

James B. Townsend.

**EXHIBITIONS NOW ON****Monotypes at Ehrich's**

The monotype has always been one of the most interesting forms of art expression and has ever occupied artists and collectors, for the quality that can be obtained in this manner differs from that to be secured by any other medium. Painted in oils or ink, usually on a glass plate, the design is transferred to a moist paper and pressed through an etching press or burnished. The present exhibition of monotypes, on at the Ehrich Galleries, 707 Fifth Ave., to April 5 next, represents the work of a number of contemporary artists, among them are Homer Boss, John Garvey, S. A. Guerino, Stuart Davis, Albert Sterner and C. A. Federer. But the great attraction of the display is a group by Maurice Prendergast, with interesting and individual patterns and designs. In soft tones, resembling those of old tapestry, he has produced such attractive compositions as "May Day Festival," "Roman Flower Stall" and "The Circus," brimming with action and lovely in color and quality. Dorothy Litzinger is interesting and decorative in her broadly conceived landscapes and flower compositions. Walter Pach has three Matisse-like productions, interesting, however, in design and well drawn. John Sloan's "McSorley's," from his painting of that title, is convincing. Eugene Higgins' three examples are strong and deep-toned like his color works, and Mary Rogers' group of four are distinguished examples.

**Seventeen American Artists Show Work**

An exhibition of work in oils, sculptures and lithographs by a group of American artists is on in the galleries, 556 Fifth Ave. The seventeen exhibitors were to have held this show in the Georges Petit Galleries, Paris, in the fall of 1914. Of those who stayed in France, several fought in the French army and were decorated.

The following are among the exhibitors: John H. Sargent, Walter Griffin, Richard Miller, Martin Borgard, F. C. Frieseke, Georges Obertauffer, W. H. Singer, Myron Barlow, Max Bohm, John M. Hamilton, Charles Thorndike, John Noble, H. O. Tanner, Paul W. Bartlett, Richard E.

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Brooks, J. Donald Shaw McLaughlin and Herman A. Webster.

The painters are represented by one picture apiece. Mr. Bartlett shows his bust of Lafayette and several small bronzes. There is a set of medals by Mr. Brooks, and Messrs. McLaughlin and Webster have drawings and etchings.

A feature of the exhibition is John S. Sargent's "Waterfall," and this with Max Bohm's portrait of the late Mary Baker Eddy, was never shown here before. H. O. Tanner's contribution is his "Christ Walking on the Waves." Martin Borgard's picture is "Reverie," Frieseke's "The Bathers" and Richard Miller's "The Glass Porch."

**William R. Leigh at Babcock's**

After eight consecutive years in which the Babcock Galleries have held exhibitions of the work of William R. Leigh, the displays have come to be looked upon by patrons of the gallery as "annual" affairs. The collection of some 26 of the artist's well known Western subjects now on view through April, are, as usual, typical of West and Southwestern life, to the painting of which this artist has devoted more than fifteen years. His sympathy with and knowledge of Indians and their lives and customs, are faithfully indicated in the present display, which shows horses in action, Indians at work and on horseback, with some colorful sunlight landscapes.

"Up Where the Winds Blow" is a dramatic rendition of an Indian on horseback who drives his steed with determined expression, to the top of a high hill. The artist's knowledge of horses is well exemplified in the drawing and painting of the blue-black animal portrayed in this work. A blind Navajo Indian girl who walks through a field of sagebrush with careful tread has much of sentiment, and the girl's red shirt, fanned gently by soft breezes, stands out in forceful relief against a high-keyed sky. The picture has also good distance and agreeable color.

It is in "The Night Watch," however, that the artist expresses himself at his best, with good color and values, interesting composition, poetry and feeling. A lonely Indian riding a horse at dusk, over distant fields, through which he travels in his watch over his cattle, gives the necessary sentiment to complete the work.



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#### Art at the Union League

Modern French figure pictures and American landscapes made up the unusually fine monthly display at the Union League Club last week-end—which went on too late for notice in last week's ART NEWS. A word must be said for Harry Watrous's excellent judgment in the hanging of the pictures, which greatly enhanced their beauty.

The "clous" of his display were the splendid landscapes by George Inness, both of his Montclair period—and in his best manner. Of the two the "Frosty Morning—Montclair," owned and loaned by August Franzen, was, if possible, the more appealing, with its Corot softness and delicacy of color and its exquisite feeling and sentiment. The same qualities of course pervaded the other example, "Winter Morning—Montclair." Both canvases alone would have made the display notable.

The array of Blakelocks, eleven in all, was remarkable, and following the number of examples of comparatively poor quality, and even doubtful authenticity which have come up at auction of late, these unquestioned works of the old painter at his best were refreshing to see and study. If any stood out from their fellows they were the "Sunset" (No. 8) and the "Landscape" (No. 9). There was an admirable example of Wyant, also of his best period, a "Landscape," and another, also superior, but not quite as good (the latter not in the catalog) and two recently painted delicious J. Francis Murphys, characteristically poetic and appealing.

Of the foreign figure works there were three Geromes, all typical of his classic style and tight painting (the "Harem Bath" the most notable), a delightful "Morning," by Jules Lefebvre, two fine Henners, an unusual example of Alfred Stevens, "Lady of the Second Empire," and characteristic examples of Delacroix (his "Capture of Constantinople"), Fantin-Latour, N. E. O. Tassaert and Couture.

#### Oils by Mr. and Mrs. Schwarz

The Paint Box Gallery, No. 43 Washington Square (South), is exhibiting more than thirty oils by Frank Gerhardt Schwarz and his wife Gertrude Strunk Schwarz, until April 1.

Mr. Schwarz has just been mustered out of the army. Both he and his wife studied under Walcott and Buehr, and were themselves instructors at the Art Institute, Chicago, in 1917 and 1918.

There is a deal of similarity in the work of both artists. Mrs. Schwarz is perhaps best represented by her "Dying Sun," and "A Provincetown Garden."

"The Abundance of Nature," by Mr. Schwarz, is far more ambitious in conception than his wife's pictures above mentioned. The grouping of the semi-nude figures is good. His portrait of his wife, wearing a pink gown, in repose, and holding a finger bowl of white glass, is excellent.

#### Gertrude Boyle in Greenwich Village

Gertrude Boyle is showing a lot of her sculptures and some drawings in black and white and in color, at No. 63 Washington Square (South) until March 26.

Miss Boyle has expressed the opinion that art is "lowbrow," but in spite of that she has modelled Edwin Markham, John Muir, the late Joaquin Miller, Alexander Berkman, William Keith, Christy Mathewson, Luther Burbank, Joseph Le Conte, Margaret Sanger and some others, and out of the clay has made living portraits. It is in her drawings, however, that Miss Boyle more excels. Her studies from the undraped figure, both male and female, are highly decorative. Intense and vigorous action characterizes much of her work.

## ANDERSON ART GALLERIES

426 S. Michigan Ave. CHICAGO

Foreign PAINTINGS  
American

#### Corean Art at Yamanaka Galleries

The Far East is well represented at the Yamanaka Galleries, 680 Fifth Ave., by a collection of Corean paintings and porcelains, to remain until March 29.

The paintings on silk or paper, dating from the XI to XIII century, are chiefly Buddhist in subject, while others are beautiful flower designs. The colors are exquisite and the designs admirable, showing the artistry of this ancient people. The dragon enters largely into some of the compositions, and this Corean monster differs from the Chinese and the Japanese dragons in the number of its claws—only three—and is thus easily recognizable as

#### Met's Museum Accessions

Chief among the recent accessions to the museum, now shown in Room B-37, on the first floor, is Daniel C. French's ideal statue entitled "Memory," donated to the museum by Mr. Henry Walters, its second vice-president, and recently noticed in the ART NEWS when shown at a Fifth Ave. gallery. Still other accessions, the museum's own purchase, is a statue in white marble entitled "Marsyas," by Pierre Puget, 41 in. in height, and from the collections of Moise de Camondo and David Weill, and also a terra cotta bust, attributed to Joseph Chinard, and four paintings and preliminary sketches of the Ramayana, in the Rajput



"LA PRINCESSE DU PAYS DE LA PORCELAINE"

Painting by James A. MacNeill Whistler

Just sold by the Howard Young Galleries to a N. Y. collector. (See Col. 4, this page.)

the emblem of this former empire of the East.

The potteries are quite interesting, the greater part Corean Celadon, delicate in tone, and beautiful in shape.

Jonas Lie recently moved into his new Sherwood studio.

#### Tolentino Art Gallery

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A painting by William A. Coffin, "December Night," acquired from the Hearn fund and to be added to the Hearn collection; a bronze relief of Medusa, evidently used as an ornament for a chariot pole; a collection of modern helmets and body armor from the Ordnance Department, Washington, and also a Louis XV chair and XVIII century Italian interpretation of French styles, and a glass chandelier dating about 1830-40, both purchases, are among other recent acquisitions.

#### Botany Applied to Art

The museum is conducting an exhibition, as unique, as it is educational, in classroom B, to continue to April 20, of botany as applied to art. Specimens of flowers and plants are arranged alongside of examples of the industrial, decorative and pictorial arts, demonstrating the manner in which the former has been applied to the latter, and offering boundless inspiration to the designer and student. The display is conducted jointly with the N. Y. Botanical Garden.

Plans for the Gustave Courbet Centenary Exhibition, to open April 7, for six weeks, are now nearing completion. About 35 works will be exhibited, to be loaned by collectors throughout the country. A. A.

#### Group Display at Salmagundi

There will open for a fortnight on Monday next, March 24, in the Salmagundi Club Gallery, No. 47 Fifth Ave., a group exhibition of examples of the following painters: Ernest Albert, Martin Borgord, Harry Hoffman, J. G. Tyler, Robert Vonnoh and Gustave Wiegand. The display will be open to the public daily from 2-6 and 8-10 P. M. save Sunday and Friday evenings.

#### Another Whistler Sold

The well known "La Princesse du Pays de la Porcelaine," by Whistler, reproduced on this page, has been sold by the Howard Young Galleries, 620 Fifth Ave., to a N. Y. collector for \$50,000. This painting portrays a Chinese woman, standing against a screen, holding a fan. The real subject of the work, however, is its exquisite color, a "harmony of pink and gray."

"La Princesse du Pays de la Porcelaine" was originally sold in 1891 by Dowdeswell & Dowdeswell of London to Van Wisingh, the dealer, who sold it two years later to Prof. Brown of Slade School, London. He in turn sold it to Carroll Thompson, a connoisseur, who was author of a work on Corot. Mr. Thompson sold it to Agnew & Son, and it then passed to Alexander Young of London. Purchased from him by Boussod, Valadon & Co., it found its way through dealers' channels here.

**LAI-YUAN & Co.**  
C. T. LOO

557 Fifth Avenue, New York

**Chinese  
Antiques**

BRANCHES

PARIS—SHANGHAI—PEKIN



## AMERICAN ART NEWS

Entered as second-class mail matter, February 5, 1909,  
at New York Post Office under the Act,  
March 3, 1879.

Published Weekly from Oct. 15 to June 1 inclusive.  
Monthly from June 15 to Sept. 15 inclusive.

## AMERICAN ART NEWS CO., INC.

## Publishers

15-17 East 40th Street

Tel. 7180 Murray Hill

JAMES H. TOWNSEND, President and Treasurer.

15-17 East 40th Street

REGINALD TOWNSEND, Secretary.

15-17 East 40th Street

## SUBSCRIPTION RATES

YEAR, IN ADVANCE	\$3.00
Canada	3.55
Foreign Countries	3.75
Single Copies	.10

WHERE ART NEWS MAY BE  
OBTAINED IN NEW YORK

Brentano's - Fifth Ave. and 27th St.  
Powell's Art Gallery - 983 Sixth Ave.

## WASHINGTON

Brentano's - F and 12th Streets

## MONTREAL

Milloy's Book Store, 241 St. Catherine St. W.

Chapman - 190 Peel St.

## LONDON

Art News Office - 17 Old Burlington St.

Bottom, News Agent,

32 Duke St., St. James, S. W.

## PARIS

Chaine & Simonson - 19 Rue Caumartin

Vol. XVII. New York, March 22, 1919 Vol. 24

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both the new and old address should be  
given. Two weeks' notice is required for  
changing an address.

When extra copies of any issue are  
required, advance notice of the number  
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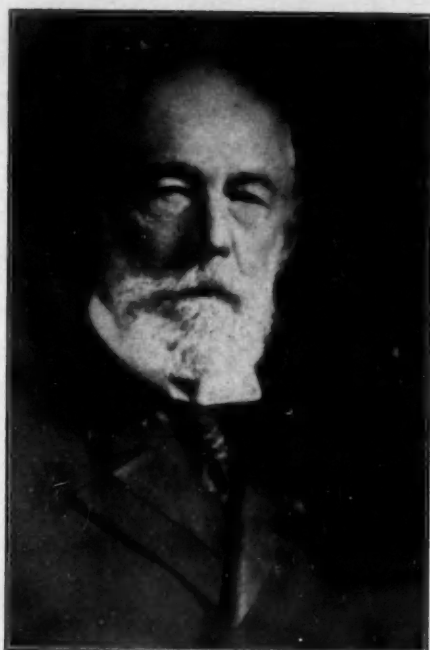
## APPRAISALS—"EXPERTISING"

The "Art News" is not a dealer in  
art or literary property but deals with  
the dealer and to the advantage of both  
owner and dealer. Our Bureau of "Ex-  
pertising and Appraisal" has conducted  
some most important appraisals.

## AMERICANS BRING TOP PRICES

Despite the discouragement to the  
art business world caused by the levy-  
ing of the tax on education—for this is  
virtually the effect of the new art tax  
of 10%, levied also at a most unfortu-  
nate period of business depression fol-  
lowing the close of the War—we are  
gratified to announce today the sale at  
record prices, not alone for works of the  
artists, but for all American pictures,  
old or modern, of no less than three  
portraits of Washington—two by Gil-  
bert Stuart of the Vaughan and Athen-  
aeum types, respectively, and a full  
length by Charles Willson Peale.

These sales are most encouraging  
and evidence that the coming of better  
days in the art business world cannot  
be much longer delayed. The fact that  
such a collector as Mr. Henry C. Frick  
should pay more than \$75,000 for one  
of the nine known Vaughan Stuart  
Washingtons, and Mr. Blair should  
give \$20,000 for a Peale Washington  
portrait, is creditable to their pa-  
triotism and good business sense, and  
marks a still further advance in the  
appreciation of American art values.



WILLIAM HENRY SHELTON  
Author of History of Salmagundi Club

**THE SALMAGUNDI CLUB**—Being a history of  
its beginning as a sketch class, its pub-  
lic service as the Black and White  
Society, and its career as a club from  
MDCCCLXXI to MCMXVIII. With  
illustrations. By William Henry Shel-  
ton, Boston and New York. Houghton  
Mifflin Co. \$5.

William Henry Shelton, long the club's  
librarian, in this history of the widely  
known Salmagundi artists club has per-  
formed a good service. He has collected  
the facts regarding the institution and out  
of all and various available sources, has  
woven a history that is of interest to all  
Salmagundians as well as those having even  
a passing acquaintance with them.

The club, it seems, from Mr. Shelton's  
monograph, was born at 596 Broadway in  
1871, or 48 years ago. The earliest and  
founding members had been members of a  
sketch class which met in the studio of the  
late Jonathan Scott Hartley, the sculptor,  
and among the artists who interested them-  
selves in the class were F. S. Church and  
Will Low. Howard Pyle came in shortly  
after and was a popular member.

The first exhibition held by the infant  
club was of drawings in black and white  
at the Leavitt Galleries, 817 Broadway, the  
predecessor of the American Art Galleries  
today. The evolution of the club makes  
interesting reading for anyone interested  
in the history of art in America. The book  
is full of interest on every page.

Now that the club has a permanent home  
at 47 Fifth Ave., it can well indulge in the  
luxury of having its history compiled and  
by so competent an historian, and old and  
loyal a member as the author, who was pre-  
eminently qualified for the work.

While other N. Y. clubs, founded or  
largely managed by artists or which have  
had or have artist members, and which, for  
obvious reasons shall be nameless in this  
review—save only the veteran Century  
which still preserves its prestige as the  
leading club for litterateurs and artists in the  
Metropolis—have been organized and have  
flourished for a time, the Salmagundi re-  
mains, as when it was first founded, the  
real center for the working, and especially  
for the younger artists of the city, with  
also a large and distinctive out-of-town  
artists membership. It has always had  
also, a suggestion and atmosphere of the  
Atelier and real Bohemian life and interest,  
and a Salmagundi "Stag" evening, or "Get  
Together," or "Get Away" dinner, as also  
the annual "Sam Shaw" dinner and auction  
sale of members' works—bring together in a  
more informal and delightful way an art  
and fun-loving and making element than  
any other of New York's social affairs.

The very existence of the club, apart  
from its long life and prosperity, is an  
emphatic proof, not only of the true cos-  
mopolitanism of the metropolis, but of its  
claim to being the true and only art center,  
with all that implies in the way, not only  
of opportunities for art education, but for  
the lighter side of art life in the country.

The volume is a mine of reminiscences  
and well preserves the club's traditions.  
The data given as to the club's various  
homes, its officers and membership, are  
well worth the price asked and no artist  
with a reverence for local color can afford  
to be without a copy of the publication.  
The illustrations are all admirable.

## Brooklyn Eagle's New Art Editor

Hamilton Easter Field, collector and  
artist, has been appointed art editor of the  
Brooklyn "Eagle," as the successor of the  
late Edwin A. Rockwell. Mr. Field began  
his work in the "Eagle" of last Sunday,  
Mar. 16.

## LUXEMBURG ARTISTS CHOSEN

The American painters and sculptors who  
are to be represented in the exhibition in the  
Luxembourg, Paris, in May next, by 125  
pictures and sculptures, all by character-  
istic examples, in accordance with the in-  
vitation conveyed through W. A. Coffin last  
October by M. Alfred Cortot, acting Secre-  
tary of the Fine Arts in the French Ministry,  
in behalf of the French Minister of Public  
Instruction, and who were invited to sub-  
mit works which were passed upon by two  
members of the executive board of the  
American Committee consulting with the in-  
vited artists—this decision being finally  
passed upon by the full board, are as fol-  
lows:

Wayman Adams, Karl Anderson, Frederic C. Bart-  
lett, Gifford Beal, Reynolds Beal, Cecilia Beaux,  
George Bellows, Frank W. Benson, Louis Betts, Louis  
Bouché, Max Bohm, Robert B. Brandegee, Hugh H.  
Breckenridge, Roy Brown, George de Forest Brush,  
H. Paul Burlin, Bryson Burroughs, Howard Russell  
Butler, Arthur B. Carles, Emil Carlsen, John F.  
Carlson, Charles S. Chapman, William A. Coffin,  
Glenn O. Coleman, Colin Campbell Cooper, Paul Cor-  
noyer, William Cotton, Kenyon Cox, Bruce Crane,  
Arthur Crisp, Charles C. Curran, Andrew Dasburg,  
Randall Davey, Charles H. Davis, Joseph de Camp,  
Charles Melville Dewey, Edmund W. Dickinson, Paul  
Dougherty, Frank V. DuMond, Ben Foster, Kenneth  
Frazier, Maurice Fromkes, William Glackens, Walter  
Griffin, Albert L. Groll, Oliver Dennett Grove, Bern-  
ard Gussow, Gardner Hale, Philip L. Hale, Samuel  
Halpert, John McLure Hamilton, Birge Harrison,  
Childe Hassam, Charles W. Hawthorne, Robert Henri,  
Eugene Higgins, Victor Higgins, Charles Hopkinson,  
William H. Howe, Eric Hudson, John C. Johansen,  
Francos C. Jones, H. Bolton Jones, Julia Kelly, Rock-  
well Kent, Edward A. Kramer, Leon Kroll, Max  
Kuehne, Ernest Lawson, W. L. Lathrop, Haley Lever,  
Jonas Lie, DeWitt M. Lockman, George Luks, Henry  
Lee McFee, M. Jean McLane, Alfred H. Maurer,  
Kenneth H. Miller, Richard E. Miller, F. Luis Mora,  
Jerome Myers, Hobart Nichols, Violet Oakley, George  
F. O. Palmer, William M. Paxton, Joseph  
T. Pearson, Jr., Van Dearing Perrine, Maurice Pren-  
dergast, Grace Ravlin, Edward W. Redfield, Henry  
Reuter, William Ritschel, William S. Robinson,  
Edward F. Rook, Charles Rosen, Ernest T. Rosen,  
Chauncey F. Ryder, Leopold Seyffert, Charles Sheel-  
er, Everett Shinn, John Sloan, William T. Smedley,  
Eugene Speicher, Robert Spencer, Carl Sprinchorn,  
Modest Stein, Joseph Stella, Maurice Sterne, Albert  
Sterner, Gardner Symons, Edmund C. Tarbell, Abbott  
H. Thayer, Helen M. Turner, Walter Ufer, Robert  
W. VanBoskerck, Douglas Volk, Horatio Walker,  
Harry W. Watrous, Max Weber, J. Alden Weir, Ir-  
ving R. Wiles, F. Ballard Williams, Charles H. Wood-  
bury, William Zorach.

Painters who were invited to contribute  
one of their works, but who were unable  
to do so for various reasons or who declined  
the invitation: Edwin H. Blashfield, Ralph  
Clarkson, Daniel Garber, Robert W. Chan-  
ler, Frederick S. Church, Arthur B. Davies,  
Thomas W. Dewing, Guy Pène Du Bois,  
Gari Melchers, Willard L. Metcalf, H. Sid-  
dons Mowbray, J. Francis Murphy, Maxfield  
Parrish, D. W. Tryon, A. Walkowitz, Fred-  
erick J. Waugh.

## Sculptors

Herbert Adams, Robert I. Aitken, Chester Beach,  
Gutzon Borglum, Solon Borglum, Stirling Calder,  
Cyrus E. Dallin (Boston), John Flanagan, James E.  
Fraser, Daniel Chester French, Charles Grafty (Phila.),  
Anna V. Hyatt, Albert Laessle (Phila.), Evelyn B.  
Longman, Edward McCartan, Hermon A. MacNeil,  
Paul Manship, Attilio Piccirilli, Albin Polasek (Chi-  
cago), A. Phimister Proctor, Edmond T. Quinn, Fred-  
erick G. R. Roth, Bessie Potter Vonnoh, Mahonri  
Young.

Sculptors invited but who could not send  
or could not be reached, owing to absence  
in Europe or elsewhere: Paul W. Bartlett,  
George Gray Barnard, Sherry Fry, Malvina  
Hoffman, Frederic MacMonnies, Andrew  
O'Connor, Janet Scudder, Lorado Taft, and  
Gertrude Whitney.

## CORRESPONDENCE

## "Birth Should Be No Bar"

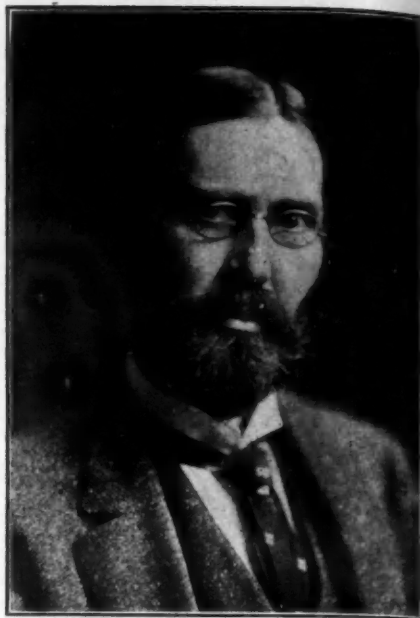
Editor AMERICAN ART NEWS

Dear Sir: With regard to your recent  
editorial concerning my remark as to J. S.  
Sargent being presumably ineligible to the  
post of President of the Royal Academy on  
account of his not being British-born, I  
must point out that this objection does not  
in any way whatever reflect upon the rela-  
tions between the U. S. and ourselves, or  
that it implies any difference in our attitude  
toward our American brethren from that  
which existed in the days when the Ameri-  
can artist Benjamin West became the first  
Academy President. But at the present  
moment there is in existence in this coun-  
try (and I think to some extent very natu-  
rally so) a strong movement to fill all  
official posts with none but British-born.

As soon as there is any proposal to con-  
fer an important post on one of any other  
nationality the question is immediately asked,  
"Have we no citizen of our own fit to put  
in that position?" There is in fact a very  
definite reaction from what in the past has  
perhaps been too lax a policy in this re-  
spect, and it may be that for the time being  
we shall be inclined to err on the opposite  
extreme. With the swing of the pendulum  
this will doubtless right itself, but in the  
meantime it is important that the motives  
which actuate the movement should not be  
misunderstood or misinterpreted. Faithfully,  
London, Mar. 1, 1919. L. G-S.

The many friends of Mr. James P. Silo  
and his family will grieve to learn of the  
death of his daughter Miss Nana Irene Silo,  
which occurred Wednesday last, at her pa-  
rents' residence, 125 W. 73 St., after a long  
and painful illness. The Art News extends  
to Mr. Silo and family its most sincere sym-  
pathy in their great loss.

## OBITUARY



KENYON COX  
Artist and Critic

Photo by Paul Thompson, N. Y.

Kenyon Cox died Monday last, in his  
home in this city, after an illness of two  
weeks, aged 63.

The artist was born in Warren, O., Octo-  
ber 27, 1856, the son of Major-Gen. Jacob D.  
Cox, commander of the Twenty-third Army  
Corps; Governor of Ohio, and Secretary of  
the Interior. The family originally came  
from Germany, but were residents of N. Y.  
for several generations. From nine to  
thirteen years Kenyon Cox was an invalid,  
and during that time announced his intention  
to become a painter. From thirteen to  
eighteen he attended the McMicken Art  
School in Cincinnati, although he spent more  
time sketching the animals in Robinson's  
Circus than in the classroom, and in 1876,  
when only twenty, he entered the Pa. Acad-  
emy art school. In 1877 he went to Paris,  
where he studied under Gérôme and other  
masters. Returning to America in 1883, Cox  
took a studio in N. Y., and five years later  
received the Second Hallgarten Prize at the  
Academy exhibition of that year, and in the  
Paris Exhibition of 1900 received two prizes.  
The scope of his work was broad, and he at-  
tained distinction in landscape, portraiture,  
the nude, mural paintings, and even sculp-  
ture, for, in 1907, he was chosen to model  
one of the statues on the Building of the  
Brooklyn Museum. He was regarded as a  
colorist, but especially excelled as a draughts-  
man. His murals and in many public build-  
ings in the U. S., one the frieze of the Ap-  
pellate Court House in this city.

He was a capable writer on art, and his  
contributions to newspapers and magazines  
were noted for their remarkable knowledge  
of the history of art. He was at one time  
art critic of the "Nation," and wrote many  
reviews of important exhibitions for that  
periodical and for the "Evening Post." His  
books on art were many, and included "Old  
Masters and New," "Painters and Sculptors,"  
and "Artist and Public."

Mr. Cox was elected a fellow of the Na-  
tional Academy in 1900, and a member in  
1903, and served for a time as recording  
secretary, refusing renomination in 1910. He  
was a member of the American Academy of  
Arts and Letters, and of the Lotos Club.

Mr. Cox married Miss Louise Howland  
King, who had been his pupil, and who after-  
ward became a well known painter.

The funeral was held at St. George's Chap-  
el, Thursday morning last.

## Jeanne Durant Rice's Will

The will of Mrs. Jeanne D. Rice was filed  
last week. She died in her Westchester  
country home Feb. 23 last, leaving more  
than \$100,000 to her three children and  
employees.

Mrs. Rice, who divorced Dr. Clarence C.  
Rice, the throat specialist, in 1911, was  
proprietor of the Durant Kilns, at Bedford,  
Westchester County. In her will she gave  
Leon Volkmar an option on the kilns for  
\$10,000.

## Jos. C. Chase—Regular Artist

Joseph Cummings Chase, who it appears  
is professor of art at the College of the  
City of N. Y., and who has just returned  
after a four months' stay overseas, went  
abroad, it seems, in order to paint pictures  
of the American generals and the leading  
generals of the allied armies, as well as  
the pictures of fifty leading heroes among  
the doughboys.

Mr. Chase has brought back with him 110  
portraits. In the collection are Pershing  
and Foch and members of the general staff.  
The heads are life-size and done in oils.



## LONDON LETTER

London, Mar. 10, 1919.

For years we have deplored the sickly background of dirty, drab wall against which the National Gallery pictures have suffered, and which has given to the rooms the air of a shabby boardinghouse, much in need of a spring-cleaning. Now, however, the authorities have taken in hand the matter of re-decoration and are carrying it through so boldly and with such thoroughness that the grumblers who ever dwell in our midst have been left wondering whether on the whole they would not have preferred the original drabness to remain. In the Italian rooms the decorations are completed and consists of a wall space of dead white surmounted by a frieze of brilliant royal blue, the latter having been distempered over a surface of patterned lin-crusta gives a pleasing effect of purplish shadows on the raised portions, but the daring character of the color scheme unfortunately blinds many of its critics to subtleties of this description. As a matter of fact, those responsible for the decorations have taken into consideration the sullying effect of the London atmosphere and the length of the intervals which have to elapse between the renewals of paint and paper. Although some complain that the crudity of the background kills the tones of the old masters, others are of the opinion that the whitewash and the blue distemper recall the walls of the Italian buildings whence so many of the pictures have been withdrawn.

## National Portrait Society

The private views of the National Portrait Society are invariably great society functions nowadays, and that of this season at the Grosvenor Gallery was no exception. Indeed it was a difficult matter to obtain anything like a view of the pictures, owing to the press of notabilities around them. The difficulties of examining the exhibits were not, however, to be so much deplored on this occasion as they might have been, seeing that a number of the artists who usually contribute work of distinction, have sent anything but their best. The portrait of Mrs. Allinson by J. S. Sargent does not in any way uphold his tradition, the face is lacking vitality and the lace and velvet of the gown show none of his accustomed dexterity in the handling of materials. Sir John Lavery sends a small picture of his wife, considerably less interesting in treatment than many of the portraits which he has already executed of this picturesque lady. Nor does William Strang in "The Red Jacket" succeed in striking his usual note. He is less direct and his accustomed vitality is lacking. A portrait of the artist's mother, by Alvaro Guevara, a forceful drawing which shows insight as well as keen observation, is one of the most interesting portraits in the exhibition, while one that makes the most insistent bid for attention is that of Ernest Thesiger by William Ranken, an artist whose work, superficial though it may seem at times, has a facility and ease which make for distinction. An excellently subtle portrait, pleasing, both in color and general treatment, is contributed by Glyn Philpot.

## A Great Loan Scheme

A scheme, for which a great need has existed for some time, has now been launched by the National Art Collections Fund, through which temporary loan is to be made to our provincial Galleries of pictures representative of every school and period. The nucleus of such a collection of pictures has been provided by a gift made by Mr. William Harvey of Leeds of some 50 Old Masters, belonging, for the most part, to the Dutch and Flemish Schools. Want of space has of late on many occasions caused the offer of gifts of art works to the nation to be refused, which has led to great regret in many instances. Artistic losses of this nature will in future be rendered unnecessary, under a scheme of this sort, while provincial galleries will greatly benefit by a constant succession of exhibitions of interesting works. The system of loans to these galleries has been in force for some considerable time, but, as they have mostly consisted of three or four pictures only, they have not attracted the same interest as would have been aroused had the loans been of a more extensive character. There is no doubt that wide-reaching results in regard to the artistic education of the nation, may be expected, for local galleries are, for the most part, so restricted, and often of so trivial a character that attendance at them is apt to lack enthusiasm. Five trustees, including Sir Sidney Colvin, Mr. Robert Witt and Mr. Charles Aitken, will administer the scheme.

## Greatorex Postpones N. Y. Visit

Mr. Greatorex, who as I wrote some time ago, was contemplating a visit to N. Y., has decided to postpone his journey for the present, owing to the uncertainty which just now is to be encountered in regard to the booking of passages from the States back to this country. He will, however, be represented by his agent in N. Y.

## CHICAGO

The question of whether or not sculpture should be shown in connection with other works of art has been answered in the negative at the current Chicago show with a convincing demonstration of the greater amount of attention it will attract when given a gallery to itself. There are many who still believe that sculptures serve as accent marks in the galleries devoted to painting, as indeed they do. The public is, however, undoubtedly inclined to pass them by, or accept them as a part of the decorations rather than as a part of the exhibition. By assembling and arranging sculptures in one room an emphasis is placed on that branch of art, and this is sorely needed.

The sculpture room at the show has been much observed and commended. Its arrangement is such as to display bronzes and marbles to the best possible advantage. Softly toned and agreeably spaced greenish walls, a lily pond in the center of the room, a niche or archway at the back where one may catch a glimpse of a lovely white figure from the farther galleries, all contribute to an effective scheme.

Of the 26 sculptors exhibiting, ten are women, and the only share in the honors of the exhibition which sculpture received fell to one of these for a single entry, "The Knitter," by Antoinette B. Hollister, who has been mentioned before in these columns in connection with the prize awards. There are other meritorious works by women, however, which have not been so much commented upon. There is Nellie V. Walker's heroic figure for a monument, graceful and noble with the impress of the artist's personality; there are the delicate conceptions of Sylvia Shaw with their flowing rhythmic lines; the spontaneous and spirited garden fountain figure of Clara Leonard Sorenson; the Chicago Association of Commerce medal by Ruth Sherwood; the E. Katherine Wheeler model for the figure of Sir Douglas Haig, and Nancy Mae Cox-McCormack's bust of the French Consul, M. Antonin Barthélemy, all notable achievements by women.

Chicago's leading sculptors have been rather modest this season, for Zettler appears with only one entry and Polasek with only two, while Seidel, whose babies are so adorable, has been too busy to send anything to the show. Zettler's "Magdalene" is true to his theories and admirable from a technical standpoint. Polasek's memorial tablet is marked by a feeling of life and ideality, usually quite lacking from such works, while his bust of Frank G. Logan is pronounced a successful feat in artistic portraiture. Frederic C. Hibbard is receiving congratulations on his "Pioneer Mother" and "A Moulder," works which touch the popular fancy and yet preserve those fundamentals which constitute sculptural excellence.

## Taos Display Good.

The Taos show is on in the galleries of Carson, Pirie Scott & Co., and either one is becoming accustomed to the Indian in art or the colony is assimilating him with unusual felicity, for this show seems somewhat more harmonious with accepted standards than has most Indian painting in the past. The show runs more largely to Indian portraiture than formerly, owing perhaps to the influence of Robert Henri, who has been recruited into the ranks of the society during the past two seasons. His two heads are, as one would expect, masterly and rich in color, as are most of the recent Henri's, and his style is in such perfect accord with his theme that one finds nothing extreme therein save artistic excellence.

E. L. Blumenschein is a close second for supreme honors in the Indian portrait line, if, indeed, he is a second at all. His head of

"A Woman of Taos" is one of the best things in the show, superbly decorative and full of the worldwide fascination of youth and beauty. There is a something Asiatic about his dark-skinned belle that reminds one of the Orient, and its arrangement and balance of color masses is as measured and harmonious as in the best works of Chinese and Japanese art. Julius Rolshoven also has some splendidly colorful Indian heads that would be also brilliant and interesting in any interior. He too leans toward decorative arrangements and achieves distinction therein. Beauty of color and the romantic and pictorial elements seem to be superseding the old tendencies toward the illustrative in this line of portraiture. Walter Ufer shows a virile portrait of an old Indian beating a drum. The gray old man in his white smock, with green ribbons on his braids and touches of red about his throat, is a figure of real beauty, and into the face, with that infinite realism of which only Ufer is capable, have been painted the things which give character. E. Irving Couse sends a toned landscape with Indian figures that has an European feeling, so accustomed is one to the high-keyed Taos picture. W. Herbert Dunton has as usual a tory teller, reminding one a bit at times of Remington. Victor Higgins exhibits again his "Tale of Ancient Taos," and it is good enough to bear much repeating. His other entry, "Pablita's Gate," is a beautiful village scene with all the poetical feeling for which this artist is famous. Bert G. Phillips and J. H. Sharp bear absolute testimony as to the life and customs of these tribes and into the observance of ancient rites they weave a dignity and reverence that tells of the quick sympathy of the really artistically gifted.

Marion Dyer.

## WASHINGTON

The 23rd annual exhibition of the Washington Watercolor Club is on at the Corcoran Gallery, to April 1. No stronger exhibition has, perhaps, yet been held by the club, and the best watercolorists, etchers and miniature painters of the country are well represented. A prize painting offered by Wm. H. Holmes, president of this club, was awarded to Mary Russell Coulton for her "Rain in the Valley of Taos." The judges were Edmund C. Tarbell and Wm. H. Holmes. John F. Carlsen contributes a fine winter landscape; Jane Peterson is seen in her good style; Bertha M. Perrie shows her characteristic boats, and Felicia W. Howell, Alexander Hudnut, Elizabeth Sawtelle, Edgar Nye and Eva Brooks Donly, are all characteristically represented.

The following pictures have been sold: Wm. H. Holmes' "Edge of the Pasture," Bertha M. Perrie's "Return of the Fishing Boats," "Afternoon in the Harbor," Mary Russell Coulton's prize picture, "Rain in the Valley of Taos, N. M.," and W. S. Clime's pastels.

An exhibit of small bronzes by Clara Hill, of this city, is being shown in the "Bronze Room" of the Corcoran Gallery.

An exhibition worthy of note is held by the colored art workers in the Dunbar High School. The work is contributed by students from all parts of the U. S. who have banded themselves together and formed an organization called the "Tanner Art Students Association," with the purpose of holding annual exhibitions. The project was initiated by Wm. D. Nixon, director of drawing in the Dunbar High School.

Two pictures were sold from the exhibition of "The Ten" in the Corcoran Gallery, a still life painting, by Mr. Tarbell, a figure work "Red and Gold," by F. W. Benson.

C. C. C.

## PARIS LETTER

Paris, Mar. 10, 1919.

A sale announced to take place in a mediaeval chateau in a secluded corner of the Marne department, far from railways and undisturbed by the war, led me to make a journey and an interesting discovery two or three days ago. My first steps in the namlet to which I was bound took me past a cottage garden where, ignominiously laid upon an ill-kept manure heap, was a stone sarcophagus with a fishbone ornament. As all the natives were evidently away in their fields, I found no one who could explain its presence there until I reached a modest three-cornered cottage close to a fine church built by Knights Templar for larger congregations than are ever gathered there now. Here standing at his gate was the cure, a fine, portly old man, who greeted me pleasantly in the accents of Alsace.

"Monsieur l'abbé," I said when we had exchanged greetings, "I have just seen a sarcophagus lying on a dunghill; have you Merovingian remains in your parish?" "Will you come in for a minute or two," said the abbé, "and let me show you." I followed him into his cottage and saw the strangest dwelling place imaginable. Chairs, tables, every piece of furniture, the walls, the harmonium, even, were heaped with neat cases and cabinets, while others were piled high like ramparts on the floor. Only the bed was free and it was almost inaccessible, for the tomes and cases banked around. In a corner stood a Merovingian sarcophagus more respectfully treated than the one I had seen on the dunghill.

Not Merovingian, however, but prehistoric were the contents of the cure's cases. The district, he explained, was full of flint and long before the Merovingian ruled in Gaul prehistoric man had settled here in the valley, or perhaps some big battle had taken place between two important tribes. Every turn of the plow brings up some of their tools and weapons. Sixty different types figured in the abbé's collection, 10,000 specimens in all, neatly classified and docketed with loving care and patience. Here are tiny arrowheads and roughly shaped instruments, including a razor, all contrived in the flint. Some of the specimens belonged to the palæolithic and some to the neolithic age.

Fossils, too, are here, fossil imprints of shellfish in flint, and twenty big fossil teeth (hipparion's), to say nothing of a gruesome necklace of human teeth, finished off with a strange fetish cut from a bone. It was a collection such as few provincial museums can boast. "You must sell it, Monsieur l'abbé," I said as I took leave of him. "It would be of the greatest value to students."

"Perhaps, one day," said the abbé, "if the occasion offers."

A. I.

## SOME LONDON ART FRAUDS

It is supposed that a goodly number of the counterfeit Rodin bronzes, lately manufactured in Paris, have been disposed of in England, and a good deal of consternation among collectors has been caused by the recent revelations as to the forgeries of this master's works. Had it not been for the difficulties of transport, a large number of bronzes would have been shipped to America, but as this course has proved impracticable England would appear to have been made the dumping-ground instead. This once more brings to the fore the matter of the advisability on the part of collectors of acquiring art works from none but properly accredited sources. Another fraud which has stirred art lovers over here is the discovery of the theft, on an extensive scale, of drawings and etchings from the library of the Victoria and Albert Museum. These were found to have been abstracted from the books and boxes to which they belonged by an artist who enjoyed the use of a student's ticket to the museum library, and were subsequently disposed of by him to various dealers, the museum marks having been first carefully erased. An occurrence of this sort is particularly to be deplored in that it naturally tends to cause the authorities to put greater restriction on the facilities accorded to students for free reference to the museums' possessions.

## PITTSBURGH

The organization known as "One Hundred Friends of Pittsburgh Art" have presented six paintings, including a portrait of Hilda Horne, who died in the film exchange fire Jan. 7, posed as a Red Cross knitter, to the Board of Public Education. The picture of Miss Horne was painted by Samuel Rosenberg and is entitled "For a Boy in France." Other paintings presented were: "Across the Creek," by Joseph Kaye; "Louise," by Malcolm S. Parcell; "The White Parasol," by Elizabeth L. Rothwell; "A Bucks County Landmark," by George W. Sotter, and "The Circus Goes Through Our Village," by Charles J. Taylor.

Mr. Montross invites attention to the exhibition of Mr. Horatio Walker's recent work which includes his great pictures

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*The Golden Dew-Woman Milking  
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## ART AND BOOK SALES

## BALL-WHITE PICTURE SALE

Some 177 pictures, for the most part oils,  
from the collections of the late Thomas Ball  
of N. Y., and Francis White of Baltimore,  
with additions from estates and other owners,  
and two marble busts, "Proserpine" and a  
replica of the head and shoulders of  
his celebrated "Greek Slave," by Hiram  
Powers, purchased from the sculptor's  
studio in Rome by Mr. Clarence H. Howard,  
were sold in the Plaza Ballroom on the  
evenings of Thursday and Friday of last  
week, Mar. 13-14, by Mr. Thomas E. Kirby,  
of the American Art Association, for a total  
of \$49,425.

The first session, Mar. 13, brought a total  
of \$9,525 for 82 modern foreign and American  
pictures, some old-fashioned and others,  
while good examples of known or little  
known painters, not of an over-saleable  
quality, so that the attendance was not large  
nor the bidding spirited. The small attendance  
resulted in a fortunate few picking  
up good bargains in several instances. The  
auctioneer announced at the opening of the  
sale that the owners would pay the 10%  
tax, in accordance with the new revenue  
law.

The highest price of the session, \$500, was  
brought by a superior example of that  
sterling American coast and marine painter,  
the late Edward Moran, for his luminous  
coast scene with figures, "Gathering Cocks

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on the English South Coast," which went to  
Mr. M. J. Keogh. There were few new  
buyers, the chief purchasers being Messrs.  
W. A. Burnett, T. Eldridge, T. F. Crowley,  
P. Larous, Philip Knobloch, A. W. Stout,  
J. M. McCarthy of Quebec, Frank Reside  
and R. C. Thompson, the last a "buying"  
name, and the dealers Henry Schultheis,  
E. A. Milch (Inc.), and Knoedler & Co.

The pictures sold, with artists' names,  
titles, sizes, buyers' names and prices  
brought follow:

No.	Artist	Title	Buyer	Price
1.	Stacquet, Henry	"Hillside Farm (Watercolor), 7 1/2 x 6 1/2, R. C. Thompson		\$17.50
2.	Carleton Wiggins	"Head of Shorthorn Bull" (Panel), 7 1/2 x 6 1/2, T. Eldridge		25.00
3.	Magnus, Camille	"Cupid and Psyche at Fountain of Love" (Panel), 7 x 5 1/2, W. Seaman, Agt.		110.00
4.	Frere, Theodore	"A Caravan Resting" (Panel), 5 1/2 x 9, Robinson Trowbridge		55.00
5.	Blakelock, R. A.	"Nymphs in Forest" (Panel), 5 1/2 x 8 1/2, Clapp and Graham		90.00
6.	Fuller, Lucia F.	"The Rose Gown" (Ivory Panel), 7 1/2 x 4 1/2, R. C. Thompson		60.00
7.	Blakelock, R. A.	"Indian Girl: Uintah Tribe," 8 x 6, R. C. Thompson		390.00
8.	Birney, Verplanck	"A Smile" (Panel), 10 x 8, T. Eldridge		25.00
9.	S. W. B.	"Wishing Pool: Evening," 9 x 12, R. C. Thompson		25.00
10.	Venetian School	"St. Cecilia," 12 1/2 x 9 1/2, C. Fliermans		20.00
11.	Madou, J. B.	"Night in the Guard-House," (Panel), 8 1/2 x 12 1/2, Henry G. Paine		60.00
12.	Veyrassat, J. J.	"Rich Pastures by the Sea" (Watercolor), 8 x 11 1/4, P. Thompson		32.50
13.	Lazerges	"Hippolyte, 'At the Portal,' 11 x 8, J. C. Welliver		30.00
14.	Coleman, Samuel	"A Hillside, N. Y.," 9 1/2 x 11 1/2, T. Ellis, Agt.		80.00
15.	Wiggins, Carleton	"Two Sturdy Beasts of Burthen" (Panel), 10 1/2 x 13 1/4, Bernet, Agt.		130.00
16.	Johnson, David	"The Old Homestead," 9 x 12, A. G. Winters		60.00
17.	Newman, R. L.	"A Group of Children," 10 x 14, A. F. Egner		70.00
18.	Bunce, Gedney	"A Stormy Sunset: Venice" (On Panel), 8 x 12 1/2, W. G. M. Luycky		70.00
19.	Blakelock, R. A.	"Sentinel Setter in Woodland," 16 1/4 x 10 1/4, R. C. Thompson		150.00
20.	Mora, F. L.	"Ferry to St. George" (Panel), 11 1/2 x 16, Seaman, Agt.		80.00
21.	Whittridge, Worthington	"Landscape: Old Mill," 14 1/2 x 13 1/2, W. A. Burnett		35.00
22.	Worms, Jules	"Preparing for a Journey" (Panel), 12 3/4 x 9 1/2, Geo. A. Lloyd		165.00
23.	Wiggins, Carleton	"Holstein Bull," 10 x 14, M. R. Reeds		75.00
24.	Marilhat, Prosper	"An Arab and Camel," 13 1/4 x 12, W. A. Burnett		65.00
25.	Hart, James M.	"Cow in Pasture," 18 x 13 1/4, J. Larvis		60.00
26.	Ochtmann, Leonard	"Landscape: Evening" (Panel), 12 x 16, Seaman, Agt.		160.00
27.	Turner, C. I.	"Head of Young Girl," 16 1/2 x 13 1/4, W. J. Klogh		60.00
28.	Henry, E. L.	"A Gay Coaching Party," 10 1/2 x 19, T. F. Crowley		280.00
29.	MacCameron, Robert	"Garfunkel of the Luxemburg," 15 x 18, B. J. Rockf.		30.00
30.	Inglis, W. T.	"Agassiz Rock," 13 x 19 1/4, T. Eldridge		30.00
31.	Wahlberg, A.	"Moonlight Night, Sweden," 12 x 18 1/4, A. Riemann		250.00
32.	Venneman, C. F.	"A Numismatist" (Panel), 19 1/2 x 15 1/2, A. Burnett		65.00
33.	Pecqueur, A.	"Rocky Landscape and Stream" (Watercolor), 12 1/4 x 19, W. H. Wallace		50.00
34.	DePenne, C. O.	"Dogs & Landscape" (Watercolor) 13 x 19, L. A. Biddle		40.00
35.	Mesdag, Mme. H. W.	"Trees and Poultry" (Watercolor), 18 x 11 1/4, R. C. Thompson		30.00
36.	Crane, Bruce	"Harvesting," 14 x 18, J. Larvis		100.00
37.	Inglis, W. T.	"Still Life: Potteries," 15 x 17, J. Larvis		25.00
38.	Quartley, Arthur	"Fishing Boats," 13 1/4 x 23 1/4, H. Schultheis		260.00
39.	Pauli, Richard	"Windy Day in Spring" (Panel), 15 1/2 x 24, R. C. Thompson		180.00
40.	Woodbury, G. H.	"The Gulf Stream" (Watercolor), 17 x 12 3/4, R. C. Thompson		30.00
41.	Inglis, W. T.	"Marine," 16 x 22, W. A. Burnett		30.00
42.	Eaton, Warren, C.	"A Golden Sunset," 22 x 16, R. C. Thompson		100.00
43.	Lippincott, Wm. H.	"Italian Water Carrier," 23 x 14 1/2, Bernet, Agt.		100.00
44.	Pauli, Richard	"Moonlight on Silent Pool," 16 x 24, R. C. Thompson		55.00
45.	Boogs, Frank M.	"The Thames Below London Bridge," 15 x 22, W. A. Burnett		75.00
46.	Wiggins, Guy C.	"Cows in Pasture," 18 1/4 x 22 1/2, Seaman, Agt.		80.00
47.	Irving, J. Beaufain	"Music Hath Charms," 21 x 17, Franklin Haines		80.00
48.	Watelin, L. V.	"Cattle Watering at a Pool," 18 1/2 x 21 1/4, R. C. Thompson		100.00
49.	Berchere, Narcisse	"Sunset in Egypt," 13 1/4 x 21 1/4, R. C. Thompson		145.00
50.	Mignot, Louis	"A Silent Lake," 19 x 25 1/2, Philip J. Knobloch		60.00
51.	Michel, Georges	"On the Coast Near Etretat," 14 1/2 x 24, J. M. McCarthy		140.00
52.	Lawson, Ernest	"On the Shore," 18 x 24, Chas. David		190.00

53.	McCord, G. H.	"Evening: Near Gloucester," 16 x 24, Robert Hyman	140.00
54.	Parton, Ernest	"Sonning Bridge on the Thames," 17 1/2 x 26 1/2, Robert Hyman	55.00
55.	Unknown	"Female Nude," 17 1/2 x 24, K. Minassian	35.00
56.	Wiggins, Carleton	"Holstein Bull," 20 x 24, T. Eldridge	50.00
57.	Cornoyer, Paul	"Road to the River," 27 x 22, W. A. Burnett	110.00
58.	Lathrop, W. L.	"Old Barn in Winter," 19 x 25, Rehn Galleries	300.00
59.	Reid, Robert	"Sleeping Valley: Monroe," 24 1/2 x 27 1/2, W. A. Burnett	60.00
60.	Bacon, Henry	"Farewell to Land," 30 x 20, W. A. Burnett	35.00
61.	Beard, W. H.	"Cards a la Mode," 20 1/4 x 30 1/4, H. Schultheis	130.00
62.	Wiggins, Carleton	"Sheep Grazing: Evening," 22 x 30, R. C. Thompson	70.00
63.	Moran, Edward	"Cockle Gathering: English Coast," 22 x 35, W. J. Keogh	500.00
64.	Poore, Henry R.	"Sympathy," 21 1/4 x 32, W. A. Burnett	55.00
65.	Waugh, F. J.	"Along the Waterfront," 20 x 30, W. A. Burnett	110.00
66.	Gruppe, C. R.	"Late October," 24 x 36, J. Bennett Nolan	200.00
67.	Symons, Gardner	"Winter in New Jersey," 25 x 30, E. A. Milch, (Inc.)	160.00
68.	Jones, H. Bolton	"At the Edge of the Moor," 33 x 24, W. C. Blome	100.00
69.	Bogert, H.	"The Seine Near Caudebec," 28 x 36, H. Schultheis	75.00
70.	Wiggins, Carleton	"Midsummer," 24 x 30, R. C. Johnson	150.00
71.	Palmer, W. I.	"Wheat Fields Near Chantilly" (Panel), 22 1/2 x 35 1/2, W. A. Burnett	130.00
72.	Torna, Oscar	"Wood and River," 34 1/2 x 30, Leroy Ireland	55.00
73.	Foster, Ben	"Evening on the Coast," 30 x 36, W. A. Burnett	75.00
74.	Van Boskerck, K. V.	"A Quiet Stream," 26 x 44, H. Schultheis	240.00
75.	Crane, Bruce	"Eventide," 36 x 30, H. Schultheis	480.00
76.	Agathe, Curt	"At the Spring," 30 x 44, Frank Reside	140.00
77.	Roll, A. P.	"A Summer Day" (Panel), 32 x 39 1/2, Knoedler & Co.	300.00
78.	Tyler, J. G.	"The Blockade Runner," 40 1/2 x 30, A. V. Stout	210.00
79.	Shurtleff, R. M.	"Outlook: In the Adirondacks," 40 1/4 x 30 1/4, R. C. Thompson	410.00
80.	Hawthorne, C. W.	"Pleasures of the Table," 48 x 30, H. Schultheis	140.00
81.	Enneking, J. J.	"Sunset," 36 x 48, R. C. Thompson	180.00
82.	De Beaumont, C. E.	"Punishing Cupid," 34 1/2 x 44 1/2, W. A. Burnett	105.00

Total .....\$9,525.00

(Second Session)

At the second and final session Friday eve., Mar. 14, the attendance was larger than on Thursday eve., and the bidding, due to the offerings of several works of superior quality, was spirited at times. There were no exceptionally high nor record prices however, and again few private buyers. The highest figure of the session, \$4,500, was given by R. C. and N. M. Vose of Boston, for the best of the five not over superior Blakelocks in the entire sale, "Warm Summer Moonlight." The second highest figure, \$3,400, was paid by Henry Schultheis for a George Inness, "Tarpon Springs," one of the Florida series. Contrary to expectation the fine example of Albert P. Ryder, "Smugglers Landing Place," went to the Kraushaar Galleries for only \$2,000. One Blakelock, "Indians on the Warpath," sold as low as \$150 to Mr. G. J. Fuerth, and the examples of Homer Martin did not come up to expectations. A lovely woman's portrait by Sully brought only \$240 from Mr. R. C. Thompson.

The picture that had been expected to bring the highest figure of the sale, a characteristic Maine coast scene and Marine, "Prout's Head—Maine," cataloged as having been purchased by the anonymous owner as from a Mr. George Hight, who, in turn, purchased it from the painter, Winslow Homer, was withdrawn, with the announcement by Mr. Kirby that doubt had been cast upon its authenticity by an "expert" and that the matter awaited thorough investigation. The motif of the picture, a huge foam crested towering billow, rushing in upon a rocky coast, is almost the same as that of one in the Metropolitan Museum, given that institution by the late George A. Hearn, and of another sold in Mr. Hearn's collection last season. The clearing up of the doubt expressed regarding the work offered Mar. 14, will be awaited with interest in American art circles.

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## Bourgeois Galleries

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Two excellent marble busts on tall marble pedestals, by the old American sculptor, Hiram Powers, purchased from the artist in his studio in Rome, by M. Clarence R. Howard, one of "Proserpine," and the other a replica of the head and shoulders of the sculptor's famous full-length statue of the "Greek Slave," sold for the ridiculously low figure of \$110 each, respectively, to Mr. A. G. Winter and Mr. G. J. Fuerth. These busts, and especially the last, would have brought thousands twenty-five years or more ago, or during the period when no American art lover of any means who visited Rome, thought himself worthy, unless he bought and carried home a sculpture by one of the four noted American sculptors then living and working in the "Eternal City," Powers, Story, Crawford and Ives.

Among the private buyers were Messrs. J. M. McCarthy of Quebec, who secured the fine example of Michel, "After the Shower," for \$850, the well known Brascasat, "A Bull Fight," for \$425 and the old-fashioned but strong and large "Calais Pier in a Storm," for \$325, by Isabey, G. J. Fuerth, F. M. Grossman, W. A. Burnett, B. J. Garfunkel, P. W. Rouss, A. B. Coates, C. A. Pinckney, F. C. Morley, A. G. Winter, L. S. Schultze and Dr. Oppenheimer. A number of pictures went to one R. C.

(Continued on Page 8.)



# INNESS

## PAINTINGS

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GEORGE H. AINSLIE  
615 Fifth Avenue  
at 49th Street  
NEW YORK CITY



### BALL-WHITE PICTURE SALE

(Continued from Page 6.)

Thompson, a buyer's name. Among the dealers buying were Henry Schultheis who made several wise purchases and the Holland Galleries, E. A. Milch, Knoedler & Co., Scott and Fowles, the new Rehn Galleries, Clapp and Graham, John Levy, C. J. MacDonald, Ferargil and Dr. Riefstahl.

The pictures sold with artists' names, titles, sizes, buyers' names and prices follow:

No.	Artist	Title	Buyer	Price
85.	Newman, Robt. Layton	"The Sybil," 11x9	R. C. Thompson	50.00
86.	Johnson, Eastman	"Blowing the Fire," 10x7 1/2	F. S. Morley	40.00
87.	Wiggins, Carleton	"Cattle and Marshland: Holland," 10x12	H. Schultheis	55.00
88.	Vedder, Elihu	"The Water Boy" (Watercolor), 11 1/2x8 1/2	M. Le Roy	20.00
89.	DeNeuville, A. M.	"A Skirmish of Infantry," 6x6 1/2	Bernet, Agt.	70.00
90.	Gericault, J. L. A. T.	"La Promenade de Femme," 9 1/2x7 1/2	Dr. Riefstahl	50.00
91.	Henner, Jean Jacques	"Ideal Head," 10 1/2x7 1/2	H. Schultheis	750.00
92.	Diaz, "Landscape," 8 1/4x12 1/4	W. J. Keogh		110.00
93.	Diaz, "Woodland Retreat," 12 3/4x9 3/4	Dr. Riefstahl		220.00
94.	Blakelock, R. A.	"A Stormy Sunset," 6 1/2x8 1/2	G. J. Fuerth	90.00
95.	Bunce, Wm. G.	"Venice Across the Grand Canal" (Watercolor), 13 1/2x10	W. J. Keogh	60.00
96.	Homer, Winslow	"Inviting A Shot: Deference," 12x18	Knoedler & Co.	700.00
97.	Martin, Homer D.	"Returning to the Fold" (Watercolor), 4 1/2x6 1/2	G. J. Fuerth	85.00
98.	Dupre, Jules	"The Old Farm," 13x16 1/2	Bernet, Agt.	550.00
99.	Rousseau, T. P.	"A Stormy Sunset" (Panel), 7 1/2x9 1/2	Burnet, Agt.	475.00
100.	Jacque, Chas. Emile	"Chickens" (Panel), 6 1/2x13	A. Reiman	360.00
101.	Murphy, F. Francis	"Autumnal Glory," 7x5	Rehn Galleries	510.00
102.	Blakelock, R. A.	"An Indian Ambush" (Panel), 8 1/2x12 1/4	R. C. Thompson	260.00
103.	Perrier, E. S.	"Feeding the Chickens," 13x9 1/2	G. A. Lloyd	350.00
104.	Davies, Arthur B.	"Girl with a Thorn in Her Foot," 16x11	P. W. Rouss	180.00
105.	Vibert, J. G.	"The Painter's Rest," 12 1/2x16	A. W. Bahr	625.00
106.	Davis, C. H.	"Fast Falling Eventide," 12x18	R. C. Thompson	200.00
107.	Blakelock, R. A.	"Evening on the Moors," 10 1/2x12	A. B. Coates	540.00
108.	Williams, F. B.	"Diana," 16 1/2x2 1/4	H. Schultheis	190.00
109.	James, George	"Italian Landscape," 11 1/2x18 1/4	H. Schultheis	1,000.00
110.	Johnson, David	"Homestead at Shark River, N. J.," 12x16	Clapp & Graham	210.00
111.	Melissone, Charles	"Shore of the Mediterranean," 12x18	F. M. Grossman	70.00
112.	Dupre, Julien	"The Haymakers," 18 1/2x15	W. J. Keogh	250.00
113.	Leys, Baron H. J. A.	"Proclamation of the Dutch Republic" (Watercolor), 19x14	G. J. Fuerth	160.00
114.	Boks, Marinus	"Landscape," 11x18 1/4	Not named	130.00
115.	DeConinck, Pierre	"Cattle in Pasture," 9x15 1/2	B. J. Garfunkel	30.00
116.	Moran, Thomas	"Cows and Pool" 14x12 1/2	E. A. Milch, (Inc.)	470.00
117.	Coleman, Samuel	"A Street at Morelia, Mexico," 13 1/2x16 1/4	August Flattau	90.00
118.	Newman, R. L.	"Sappho," 12x18 1/4	R. C. Thompson	60.00
119.	Wiggins, Carleton	"Sheep in Stable," 12x18	H. Schultheis	120.00
120.	Inness, George	"Landscape: Banks of the Brook," 12x18	H. Schultheis	500.00
121.	Fuller, George	"Evening: Landscape," 14x17	Le Roy	100.00
122.	Ryder, A. P.	"The Smugglers' Landing Place," 12 1/2x13 1/4	C. W. Kraushaar	2,000.00
123.	Ranger, H. W.	"Evening at Tyme, Conn.," 18 1/2x25 1/2	R. C. Thompson	650.00
124.	Blakelock, R. A.	"Story of the Buffalo Hunt" (Panel), 15 1/2x24	R. C. and N. N. Vose	1,650.00
125.	Robinson, Theo.	"Girl in Hammock" (Panel), 18x16	E. T. Ridgway	70.00
126.	Hassam, Child	"The Pink Book," 18x13	Rehn Galleries	210.00
127.	Inness, George	"Wooded Pasture" (Panel), 13x21 1/2	Holland Galleries	1,075.00
128.	Murphy, J. F.	"Autumnal Notes," 14 1/2x20	Scott and Fowles	1,250.00
129.	Blakelock, R. A.	"A Woodland Brook," 23x18	Bernet, Agt.	1,000.00
130.	Turner, C. Y.	"Dorothy," 21x18	G. J. Fuerth	200.00
131.	Wyant, A. H.	"A Coming Storm," 16 1/2x20	G. J. Fuerth	300.00
132.	Robinson, Theo.	"Girl in Hammock Reading," 18x23 1/2	Holland Galleries	250.00
133.	Weir, John F.	"Summer Morning," 23x20	R. C. Thompson	200.00
134.	Blakelock, R. A.	"Medicine Spring" (Panel), 16x24	G. J. Fuerth	200.00
135.	Monticelli, A.	"A Woodland Idyl," 17x13	R. C. Thompson	130.00
136.	Beaux, Cecilia	"The Fledgling," 25x19	B. J. Garfunkel	75.00
137.	Sully, Thomas	"A Gatherer of Chips," 20x17	R. C. Thompson	240.00
138.	Peale, R.	"Portrait of Miss Charlotte Richards," 30x25	Knoedler and Co.	160.00
139.	Marcke, Emile Van	"A Young Bull in Stable," 16x22	Mrs. Mabbee	300.00
140.	Brascassat, J. R.	"A Bull Fight," 20x25 1/4	J. M. McCarthy	425.00
141.	Delpy, H. C.	"Bank of a Stream," 11 1/2x20 1/4	R. C. Thompson	110.00
142.	Blakelock, R. A.	"Warm Summer Moonlight," 18x32	R. C. and N. M. Vose	4,500.00
143.	Martin, Homer D.	"Autumn Landscape in Gloaming," 12x20	Holland Galleries	190.00
144.	Ochtmann, L.	"Late Afternoon," 16 1/2x22	Dr. F. G. Oppenheimer	200.00
145.	Wiles, I. R.	"Yacht Basin, Greenport, L. I.," 18 1/2x22	L. Schultze	200.00
146.	Minor, R. C.	"Night on the Sound," 16 1/2x22 1/4	L. Schultze	425.00
147.	Johnson, David	"Study: On the Conn. at Lancaster," 16x26	P. W. Rouss	170.00
148.	Ribot, A. T.	"Mandolin Player," 21x17 1/2	R. G. Glendinning	120.00
149.	Dorens, L. Van Even	"Child Reading," 23x12 1/2	R. Glendinning	50.00
150.	Martin, Homer D.	"An Autumn Sunset," 15x25 1/4	John Levy	600.00
151.	Fuller, Geo.	"Close of Day on a Kentucky Farm," 19 1/2x39	Seaman, Agt.	160.00
152.	Blakelock, R. A.	"An Indian Story," 17 1/2x33	G. J. Fuerth	325.00
153.	Daingerheld, E.	"A Forest Oak," 22x20	R. C. Thompson	170.00

(Continued on Column 4.)

## HENRY REINHARDT & SON

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#### NOTICE TO GALLERIES

Changes in the copy of advertisements and calendar must reach the office not later than Wednesday of each week.

#### ARTISTS' EXHIBITION CALENDAR

**CONNECTICUT ACADEMY OF FINE ARTS, HARTFORD, CONN.**—Ninth annual exhibition, April 14-27. Exhibits received April 7 at the Annex of the Wadsworth Atheneum, Atheneum St., Hartford, Conn.

**CINCINNATI MUSEUM ASSOCIATION, CINCINNATI, OHIO.**—Twenty-sixth annual exhibition May 24, throughout the summer. Exhibits to be delivered by May 5.

#### CALENDAR OF SPECIAL NEW YORK EXHIBITIONS

Anderson Galleries, Park Ave. and 59 St.—Paintings of Hindustan, by S. Pyzee-rahamin. To Apr. 2.

Arlington Art Galleries, 274 Madison Ave.—Works by American artists, through March.

Arden Gallery, 599 Fifth Ave.—Small sculptures by Frances Grimes and Laura Gardin Fraser, with painted panels and brocades, to April 7.

Ardley Studios, 110 Columbia Heights, Brooklyn, N. Y.—Japanese prints representing "Scenes of Barbaric Life," original lithographs by Fantin-Latour, and recent paintings by Albert Gleizes, one of the recognized leaders of the modernistic movement in France, to March 31.

Art Alliance of America, 10 E. 47 St.—Third annual exhibition of The Painter-Gravers of America, to March 29.

Babcock Galleries, 19 E. 49 St.—Eighth annual exhibition of paintings by William Robinson Leigh, to April 7.

Brooklyn Society of Artists, Pouch Gallery, 345 Clinton Ave., Brooklyn, N. Y.—Second annual exhibition, to March 24.

Bonaventure Galleries, 601 Fifth Ave.—Paintings, engravings, autographs, busts, statuettes, etc., relative to American history. Through March.

Bourgeois Gallery, 668 Fifth Ave.—Modern paintings. City Club, 55 W. 44 St.—Paintings by Cullen Yates, to March 29.

Century Association, 7 W. 43 St.—Medallic art. To April 5.

Columbia University, Avery Architectural Library.—Ex-Libris fourth annual exhibition. To March 22.

Daniel Gallery, 2 W. 47 St.—Recent paintings by Ernest Lawson, through March 22.

Ehrich Gallery, 707 Fifth Ave.—Unusual monotypes by well known prominent American artists, including Sterner, Higgins, Prendergast, Sloan and Pach. To April 5.

Ferargil Gallery, 24 E. 49 St.—Works by Charles Rosen, through March.

556-558 Fifth Ave.—Under the direction of Mrs. Albert Sterner, lithographs by James A. McNeil Whistler.

Direction of Mrs. Albert Sterner—"Paintings of the South of France," by Jerome Blum. To April 9.

The latest work of Rene Lalique of Paris, glass, etc. To April 12. (Under the direction of E. E. Thieffaine.)

A group of American artists, nineteen in all. To March 29.

Folsom Gallery, 560 Fifth Ave.—Paintings by Daniel Garber, to March 31.

Hotel Bossert, Brooklyn, N. Y.—Paintings by Alice Judson and George Pearce Ennis. To April 1.

Independent Artists, Waldorf-Astoria Hotel.—Third annual exhibition opens on March 28.

Kennedy & Co., 613 Fifth Ave.—Fine prints, ancient and modern, through March.

John Levy, 14 E. 46 St.—Ten paintings by George Inness. March 22-Apr. 5.

Lotos Club, 110 W. 57 St.—Paintings from the collection of Charles L. Baldwin. March 22-25.

Macbeth Gallery, 450 Fifth Ave.—Annual exhibition of thirty paintings by thirty artists. Through March 29.

National Academy of Design, Fine Art Galleries, 215 W. 57 St.—Ninety-fourth annual exhibition. March 22-April 27.

Milch Galleries, 108 W. 57 St.—Paintings by Lillian Genth. To April 5.

Metropolitan Museum, Central Park at 82 St. E.—Open daily from 10 A. M. to 5 P. M., Saturdays until 10 P. M., Sundays 1 P. M. to 5 P. M. Admission, Monday and Friday, 25c., free other days.

Montclair Art Museum, Montclair, N. J.—Etchings and prints owned by the residents of Montclair. Through March.

Montross Gallery, 550 Fifth Ave.—Paintings by Horatio Walker, to March 29.

Musmann Gallery, 144 W. 57th St.—Etchings by Ernest Haskell, through March.

National Arts Club, Gramercy Park—Exhibition of war hangings, to Apr. 1.

New York Public Library—Print Gallery (Room 321)—The War Zone in Graphic Art, including etchings and other prints depicting eastern France and Belgium during the seventeenth-nineteenth centuries.

Memorial exhibitions of etchings by J. C. Nicoll and wood engravings by Elbridge Kingsley. War lithographs by Brangwyn, Bone, Pennell and Copley. Print Gallery (room 321) War Zone in Graphic Art.—Stuart Gallery (room 316): Master Ornamentals.

Paint Box, 43 Washington Square South.—Paintings by F. Gerhardt Schwarz, and his wife, Gertrude Strunk Schwarz, through March.

The Penguin, 8 E. 15 St.—Annual exhibition April 7-28.

Plymouth Institute, Orange St., Brooklyn, N. Y.—Paintings by James Weiland of the Poplar St. studios, lately at the Hotel Bossert. To March 31.

Pratt Institute, Ryerson St., Brooklyn, N. Y.—Wood engravings by Rudolph Ruzicka. To April 5.

Satinover Galleries, 27 W. 56 St.—Paintings by old masters and art objects.

Washington Square Exchange Gallery, 63 Washington Square South.—Sculpture and drawings by Gertrude Boyle. To March 26.

Whitney Studio, 8 W. 8 St.—Sculpture by Florence G. Lucius and Grace Mott Johnson.

Yamanaka Galleries, 680 Fifth Ave.—Corean paintings and pottery. To March 29.

Young Men's Hebrew Association, 31 W. 110 St.—Modern art by Dove, Hartley, Marin, Of, Kramer, Walkowitz, Wright, et al. As arranged by Alfred Stieglitz. To end of March.

Studio of W. & M. Zorach, 123 W. 10 St.—Modern paintings by Mr. & Mrs. Zorach. Mar. 23-Apr. 10.

#### CALENDAR OF AUCTION SALES.

American Art Galleries, Madison Square South.—The extensive and valuable stock of the N. Y. branch of the noted art publishers, Manzi-Joyant & Co., successors of Goupil & Co. of Paris. Afts., March 24, 25, 26 and 27; eves., March 24, 25, 26, 27 and 28. Exhibition to dates of sales.

The extensive stock of rare and beautiful antique textiles and embroideries of the widely known connoisseurs and "experts," Vitall & Leopold Benguiat, of N. Y. and Paris, now discontinuing both establishments. Apr. 7-12 inclusive, afts. Exhibition April 2 to date of sale.

Anderson Galleries, Park Ave. and 59 St.—Chinese works of art, sold to close the estate of the late Rufus E. Moore, with additions from the private collection of Mrs. Rufus E. Moore. March 27 aft., March 28 aft. and eve., March 29 aft.

Heartman's, 129 E. 24 St.—Rare Americana, Fri. morn., March 28, at 11 o'clock.

BOSTON, MASS.—C. F. Libbie & Co.—Part II, M-Z of the private library of the late Frederic H. Hedge, Brookline, Mass. Rare and curious books, poetry, Mother Goose, and other fables, Broadside ballads and art books, Shakespeareana. March 26, at 2 P. M., and 27, at 10 and 2 o'clock.

### Ball-White Picture Sale

(Continued from Column 1.)

154.	Boughton, G. H.	"The Kissing Bridge," 20x30	Bernet, Agt.	390.00
155.	Enneking, J. J.	"Late Springtime," 18 1/2x25 1/2	W. A. Burnett	220.00
156.	Chase, Wm. M.	"In Olden Days," 30 1/2x25 1/2	W. A. Burnett	135.00
157.	DuChattel, F. J. V.	"Potato Gatherers," 31 1/2x19 1/2	F. M. Crossman	240.00
158.	DeBock, T.	"The Home Wheatfield," 12x21 1/2	A. B. Coates	425.00
159.	Ziem, F.	"The Palace of the Doges, Venice," 26x32	G. E. Comstock	775.00
160.	Michel, Georges	"After the Shower," 25 1/2x31	J. M. McCarthy	850.00
161.	Inness, G.	"Tarpon Springs, Florida," 24x34	H. Schultheis	3,400.00
162.	Homer, Winslow	"Front's Head, Maine," 25x32 1/2	(Withdrawn)	
163.	McCord, G. H.	"October Evening," 20x30	Bernet, Agt.	425.00
164.	Blakelock, R. A.	"Indians on the War-path," 26x34	G. J. Fuerth	150.00
165.	Dougherty, Paul	"Black Head, Molegan Island," 26x36	C. J. MacDonald	325.00
166.	Coffin, W. A.	"Winter in Pa.," 30x40	C. A. Pinckney	250.00
167.	Kost, F. W.	"Springtime," 29 1/2x40 1/2	R. C. Thompson	325.00
168.	Eichelberger, R. A.	"Surf: East Hampton," 30x45 1/2	E. A. Milch, (Inc.)	450.00
169.	Weiland, J.	"A Holland Home," 27x32	J. M. McCarthy	550.00
170.	Wiggins, Carleton	"Holland Moors," 40x50	R. C. and N. M. Vose	475.00
171.	Weir, J. E.	"Roses," 32 1/2x24	Ferargil Gallery	420.00
172.	DeBock, T.	"Landscape and Sheep," 45x27 1/2	W. J. Maguire	900.00
173.	Chase, Wm. M.	"The Court Jester," 40x25	F. C. Morley	425.00
174.	Isabey, E. L. G.	"Calais Pier in a Storm," 61 1/2x42	J. M. McCarthy	325.00
175.	Mura, Frank	"On the Dutch Coast," 35x51	Janssen	240.00
176.	DeMadrazo, R.	"After the Ball," 7 1/2x40	W. A. Burnett	400.00
177.	Rix, Julian	"Cala. Landscape," 36 1/2x61	T. Schultze	250.00
178.	Powers, Hiram	"Bust of the Greek Slave," height of pedestal, 25 in.	A. G. Winter	110.00
179.	Powers, Hiram	"Prosperpine," height of bust, 25 in.; height of pedestal, 43 in.	G. J. Fuerth	110.00

Total ..... \$39,900.00

First Session ..... 9,525.00

Grand Total ..... \$49,425.00

#### Buegeleisen Book Sale.

The sale of fine books, Hebrew prayer books, Jewish publications and prayer shawls, etc., comprising the stock of the late H. D. Buegeleisen, was concluded at the Anderson Galleries on the aft. of Mar. 13, when a total of \$3,546 was obtained, making a grand total of \$6,876.30.

The highest price, \$245, was paid by J. P. Horn & Co. for No. 273, "Lives of the Queens of England," Agnes Strickland (Phila., 1902), 16 vols., an especially prepared and bound set.

Other items sold were:  
No. 248, "The Masterpieces of George Sand," (Phila., n. d.), 20 vols. limited edition. Smith, \$140.  
No. 315, "Woman: In all Ages and in all Countries" (Phila., n. d.), artists' original edition. Smith, \$137.50.  
No. 314, "Woman: In all Ages and in all Countries" by Brittain, Carroll, Larus, and others (Phila., n. d.), No. 1 of a limited edition. Smith, \$135.  
No. 242, "Roman Contemprain" (Phila., n. d.), 20 vols., limited edition. G. Pasterker, \$115.  
No. 251, "The Waverly Novels," Scott (Edinburgh, 1860), 48 vols. G. M. Chandler, \$110.

#### Rare Americana Sale

Rare Americana, including almanacs, American poetry, tracts, broadsides, etc., sold at Heartman's, Fri. morn., March 14 last, brought a total of \$1,287.

The highest price, \$95, was paid by L. C. Harper, for No. 109, "The Order of Gospel. Professed and Practised in New England," Increase Mather (London, 1700), very rare.

Other items sold were:  
No. 89, "Description of Peter Heyn's Destruction and Capture of the Spanish Silverfleet at Cuba, 1628 (Amsterdam, 1628). F. W. Morris, \$56.  
No. 34, "Georgia Speculation Unveiled," Abraham Bishop (Hartford, 1797-8). L. C. Harper, \$47.  
No. 49, A German version of the French "Tyranies et Cruautes Espagnols," Bartholome de las Casas (1613), with plates showing the various cruelties practiced by the Spaniards on the American Indians. C. Gerhardt, \$46.  
No. 180, "Life of Gen. James Wolfe," John Penrose (London, 1760). L. C. Harper, \$45.

#### Atkinson Library Sale

Color plate books, standard sets French XVIII century books, etc., contained in the library of the late Col. S. E. Atkinson of Great Falls, Mont., sold at the Anderson Galleries, on the aft. on March 14, brought a total of \$6,882.25.

No. 58, "The Life of Napoleon Bonaparte," W. H. Ireland (London, 1823-8), with 24 colored plate by George Cruikshank, set of the rare first edition, 4 vols., went to Gabriel Wells, for \$295.

Other items sold were:  
No. 117, "Lectures on the English Comic Writers," William Hazlett (London, 1819), first edition. G. A. Baker Co., \$250.  
No. 60, "The English Spy," C. M. Westmacott (London, 1825-6), illustrated with color plates by Cruikshank, Rowlandson, and others, 2 vols., rare first edition. Gabriel Wells, \$205.  
No. 18, Twenty-one illustrations of the Book of Job, invented and engraved by William Blake (London, 1825), first edition. A. B. Brown, \$200.  
No. 64, "The Life of a Sportsman," C. J. Apperley (London, 1842), with color plates by Henry Alken, rare first edition. Gabriel Wells, \$200.  
No. 66, A collected set of the sporting novels of Robert S. Surtees (London, 1853-65), with color plates by Leech and Phiz, 5 vols., all first editions. George D. Smith, \$200.  
No. 50, "The Vicar of Wakefield," Oliver Goldsmith (London, 1817), with color plates by Rowlandson, first edition. G. C. Smith, Jr., \$115.

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## Charles Stewart Smith Sale

An important sale is announced by the American Art Galleries for the latter part of April, when it will disperse the collection of the late Charles Stewart Smith, a trustee of the Metropolitan Museum. Among the pictures is Rembrandt's "Saint John the Baptist," last seen in the Hudson-Fulton loan exhibition in 1909. There is an important example of Constable, and the men of 1830 are represented by works by Delacroix, Diaz and Dupre. Guardi figures among the older painters. Among the moderns, Messiaen, Barge, Cazin, Clays, De Neuville, Detaille, Domingo, Munkacsy, Vibert and Van Marcke are represented. In addition to the pictures there is an array of Oriental porcelains, Greek pottery, Rhodian faïences, European and Eastern bronzes, jades and other objects.

## Rufus E. Moore Japanese Art Sale

Japanese art objects and curios, belonging to the estate of Rufus E. Moore, were sold at the American Art Galleries, on the afternoons of March 13-15 last, and a grand total of \$9,246 realized.

No. 372, Mammoth gilt-bronze hammered dish, 39 in. diam., went to Dee and Fukushima for \$130, the highest price.

Other interesting items sold were:

No. 596, old Raku hibachi, 7 in. h., 12 in. diam. B. Matsuki, \$120.  
No. 597, old Shigaraki pottery hibachi, 9 in. h. W. W. Seaman, agt., \$70.  
No. 114, old gold lacquer inro, signed, Kajikawa Yamanaka Co., \$67.50.  
No. 392, Chinese kakemono. Yamanaka Co., \$57.50.  
No. 409, Kakemono by Yen-Shi-Kwai (Ming). W. W. Seaman, agt., \$52.50.  
No. 604, large decorated Satsuma jar, 19½ in. h. W. W. Seaman, agt., \$52.50.  
No. 598, old Karatsu pottery jar, 14 in. h. A. Ollivott, \$50.

## Marsh Autograph Letters Sale

The first session of the sale of autograph letters and documents, relating to French and American history, collected by the late Hon. George P. Marsh, and from other sources, at the Anderson Galleries, Wed. aft., brought a total of \$3,092.55.

No. 193, a collection of 54 original autograph letters, the revolutionary correspondence of Robert Morris and Nathaniel Greene, went to George D. Smith for \$970.

No. 104, a letter signed by Sir Francis Bacon, dated Sept. 1, 1615, was purchased by James F. Drake for \$87.50.

Under the management of R. C. & N. M. Vose an auction sale was held at Leonard's rooms, Boston, March 20-22, of paintings by Isaac Henry Caliga, Louis Kronberg, Harold C. Dunbar, Harry W. Neyland, Albro T. Hibbard, and Charles F. Pierce.

At his studio, 1947 Broadway, Emmet Smith shows unusual talent and decided promise in a number of portraits and compositions. His "Fortune Teller," with its several figures, evidences his power of imagination.

## BOSTON

A current exhibition of Chinese, Moorish and Persian brocades and embroideries, at 85 Chestnut Street, includes a set of 28 wall hangings from the throne room of the Imperial Palace at Peking. These were woven in the old days when the crystal ball and the five clawed dragon were symbols reserved solely for imperial use. The story goes that these hangings were temporarily removed from the throne room by the Dowager Empress Tsai-An, to make room for symbolic embroideries in celebration of her attainment of the age of 60, an age which is traditionally regarded with great honor among the Chinese. As a matter of fact—it is whispered—the dowager empress was only 45 at the time, but presumably desired to experience the joys of being 60. She directed her attendants to guard the wall hangings jealously, lest any "foreign devils defile" them with a touch. One or two of the servants, apparently were not above bribery, for according to the story, they told the empress dowager that the hands of outlanders had fondled the hangings. She ordered that they be burned, but the servants secreted the gorgeous pieces, and years later they passed into the possession of a merchant, who, in turn, sold them to an American collector. Subsequently they were taken to London, and exhibited for seven years at the Victoria and Albert Museum. In the same gallery are shown three large Japanese brocades by Kowashima of Kioto; examples of Tang, Sung and Ming porcelain and pottery; old Chinese paintings on slate and glass; artificial plants with flowers of amber and jade, in Cloisonné jars; and an exquisite 12-panel Japanese wedding screen, with fret work base and embroidered panels topped by enamel plaques.

Miss Constance Weiner is the new art critic of the "Boston Herald," succeeding Mr. F. W. Coburn.

Watercolors and drawings made at the front by Lester G. Hornby are shown at the Goodspeed Shop, Park Street. Mr. Hornby pictures the soldier under stress of duty, and yet does not neglect the possibilities of beauty in handling, as in the pleasant tonalities of his pictures of volunteers, mending the wire at dawn, or a column, advancing in the moonlight at Chateau Thierry. Then he can strike the humorous note, as in "Mud, Mud, Mud," with its straggling file of soldiers, dragging themselves onward like so many flies heaving themselves along a sheet of gummy paper. Two or three etchings, made by Mr. Hornby since he returned, and based upon his French experiences, indicate what the war has done to strengthen his art. There is something of a Durer-touch in his plate called "The M. P." showing a mounted soldier looking over a shattered cottage in the foreground. In the middle distance is a well-battered church. The whole has the force of intense feeling and a sensitive variety of line handling.

Paintings by Arthur C. Goodwin are on view for a fortnight at the Guild of Boston Artists. Mr. Goodwin has steadily progressed in his paintings of Charles River Basin, and of the East River, and Fifth Ave., N. Y., his favorite haunts during the past year, until he has quite completely compassed his aim of setting down his emotional reactions to the spots under strongly marked atmospheric conditions. Thus his "Charles River—Sunset" is nothing less than thrilling in its feeling for the spirit of late afternoon, and the hackneyed Brooklyn Bridge subject is redeemed by the loveliness of the green tonality that he has evoked.

Paintings by Mrs. Clara Fairfield Perry have been placed on exhibition at the Vose Gallery, and reveal this painter as one sensitive to the varying atmosphere of the subjects she has had in her somewhat extensive travels. In "Sunlight and Shadow" there is clear response to the Bermudian light and air, together with the sound feeling for pattern and color in the shadows, clever handling of the foreground, and good balancing of masses in general, that marks all this artist's work. In a subject permitting full gay color she revels, as in her "Sun Dial."

## PHILADELPHIA

Increasing attendance at the current academy exhibition, which runs until Mar. 30, goes to show that the public is beginning to wake up to the fact that this collection has real educational value, compared with last year's rather mediocre offering. It can not be said, however, that the interest in the "star" pictures has been stimulated by anything that has appeared in the local dailies, most of them dismissing the best show Phila. has had for years with the merest perfunctory notice written by ambitious amateur critics, others by more experienced hands, adroitly colored to suit local art politics, trying to throw dust in the eyes of the people through whole columns of meaningless chatter.

An amusing instance of ignorance of plain English occurred in a local evening paper when Wayman Adams' portrait of "The Critic" was referred to as that of "a dandy who is no longer young and has drunk deep of all life and remains what the artist calls him still—the critic," evidently meaning "cynic" of course—but it was a bad shot. Analytical and constructive criticism, without fear or dictation from parties interested would add immensely to the significance of the exhibition to its value as an object lesson to the artists themselves and to the layman seeking information as to the message the artists wish to convey. The real work of the intelligent critic, if he is properly equipped, is not to go out of his way to find things to condemn, but rather to act as "guide, philosopher and friend" to the painter and the man in the street, its stand between the two for their mutual advantage, as in an incident that took place in your correspondent's own experience some years ago while a dinner guest of the late Rear Admiral Donald M. Neill Fairfar, U. S. N., at that time commandant of the New London Naval Station. The host, a fine old Virginia gentleman, and a relative of Whistler, went to especial pains to warn his guest against the painter, who was just then making some stir in London with his eccentricities and declared that he and other members of the family had very little respect for "Jimmie" and his methods of keeping in the public eye, quite ignoring the man's wonderful talent and his rapidly growing fame. There was a case that needed the services of an interpreter but had to remain one of total failure to grasp the ideals that might have been explained.

## WITH THE ARTISTS

Hamilton Easter Field, the newly appointed art editor of The Brooklyn Eagle, won the Macsoud Medal at the Second Annual Exhibition of The Brooklyn Society of Artists, for his painting entitled "Washington's Andirons."

Miss Zella de Milhau of Southampton, L. I., member of the National Arts Club, has been awarded the Croix de Guerre. Miss de Milhau went overseas in 1914 and is still in service as an ambulance driver in France.

Stanley Curran, the young aviator, son of Charles C. Curran, had a most miraculous escape when his airplane fell several hundred feet into the English Channel about six months ago, his three companions having been instantly killed and the plane smashed. He suffered such severe injuries himself as to be detained in a hospital for a long period, but has entirely recovered and recently returned to this country.

Clara Weaver Parrish has recently completed a decorative picture of St. Elizabeth of Hungary, to be used in a church.

Clara Barrett-Straight has taken a studio at 35 Park Ave., where she is busy with portrait work.

## EXHIBITIONS OPEN SUNDAYS 1-5 P. M.

EXHIBITIONS AND SALES AT THE  
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## OIL PAINTINGS

EXHIBITION OF  
PAINTINGS and WATER COLORS  
by ALICE JUDSON and GEO. PEARSE ENNIS  
THROUGH MARCH  
at the HOTEL BOSSERT  
Hicks and Montague Streets BROOKLYN

## Levy-Von Wein

Miss Florence Von Wein of Cedarhurst, poet and actress, was married, Feb. 18 last, to William Auerbach Levy, the artist.

Mr. Levy's marriage came as a great surprise to the Greenwich colony, as he had often asserted an artist should never wed.

The bride is 22 and the bridegroom 30.

## Ritschel's "Muddy Palette"

"Twenty-five paintings by William Ritschel are shown at the Milch Gallery where they are to remain until Mar. 15. I have several times heard Ritschel described as a strong painter and never known exactly that which was meant. In these canvases—the majority are marines—is a good deal of sentimentalizing on the power and mystery and the radiance of the sea, and it seems to me, very little actual study of it. And the most dramatic effects generally are most theatrical. His designs are big, his palette muddy.—Guy du Bois in N. Y. Eve. Post."

## Armenian Relief Painting Sold

The painting entitled "Dour," an Armenian word for "Give," painted for Mrs. Oliver Harriman by Mrs. Agnes E. Mayer, recently on exhibit at 556 Fifth Ave., was sold last Tues. at a musicale and tea at the Ritz-Carlton. The proceeds will be used for the relief in the Near East.

Mrs. Mayer's poster during the last Liberty Loan drive brought in \$160,000.

## Epstein Sculptures Here

Now that the war is over and the risk of loss by shipwreck is lessened a number of works of art consigned to this country are on their way here, if not already arrived. An event of importance in the art world is the arrival of a number of sculptures by Jacob Epstein, for a N. Y. collector.



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